PRINCIPLES AND TYPES OF SPEECH

Fourth Edition

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SCOTT, FORESMAN AND COMPANY

Chicago

Atlanta

Dallas

Palo Alto

Fair Lawn, N.J.

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Printed in the United States of America

The goal of this *Fourth Edition* has been to retain and improve the teaching efficiency of the previous edition while at the same time refreshing its materials. Thus the basic content and arrangement of the *Third Edition* have been carried over to this revision, in accord with the advice of many colleagues over the country who have found it well adapted to their college classes; but the text and references have been brought up to date and a substantial amount of new illustrative material has been added.

The present book continues to use the close integration of principle and example which has been a marked characteristic of the earlier editions. For every principle stated, the student is given at least one specific way to apply it; and a wealth of specimens from successful speeches shows the practical application of these principles. While some of the earlier specimens have been retained because of their classic merit or special aptness, much of the illustrative material in the *Fourth Edition* is new, reflecting the application of good speech to contemporary problems and providing a diversity of subject matter and viewpoint.

An important new feature of this revision is the "Student's Reference Manual." Placed at the back of the book for easy reference, this section includes suggestions for improving word choice, an abridged version of the International Phonetic Alphabet, a guide to effective listening, and an illustrated section on the use of visual aids—as well as the chart, carried over from the previous edition, showing the adaptation of the motivated sequence to audience attitudes. The manual's section on effective listening should be particularly helpful to students, showing how the principles of good speech which are elaborated in the text (clarity, logic, motivation, word meaning, and the like) may be applied in developing individual ability to listen with greater comprehension, appreciation, and critical judgment. Another useful feature of this revision is the new chart of parliamentary motions, added to the chapter on parliamentary law.

In addition to the problems and exercises at the end of each chapter of the text itself, a separate book of practical project-assignments has been prepared by Dr. Harvey Cromwell, of the Mississippi State College for Women, with the author's editorial collaboration. This project book, *Working for More Effective Speech,* is designed to help students apply the principles explained in this text by performing a series of carefully outlined exercises. It should prove useful in many situations as an interesting supplementary tool for systematic instruction. Each project includes a brief explanatory introduction, page references to the *Fourth Edition,* and specific assignments. Speech evaluation charts and space for student speech outlines are also provided.

Organization

The present edition of *Principles and Types of Speech* follows the same pattern of organization that was introduced in the previous revision. Following a new eight-page introduction which emphasizes the rewards and responsibilities of effective speech, Part 1 offers various "warm up" assignments and a chapter on "Backgrounds and Fundamental Concepts." This material should help give students a proper perspective in their approach to the study of speech. The four chapters in Part 2 discuss the fundamentals of speech delivery—physical behavior, vocal quality and variety, intelligibility—and should be particularly useful in introducing new students to the actual process of speech-making. Part 3 discusses specific problems of speech preparation, dealing with such major problems as audience analysis, attention and motivation, selection of subject matter and wording, and the adaptation of speech organization to purpose and audience. The separate chapters devoted to the logical arrangement and outlining of main and sub-points and to the methods of beginning and ending speeches effectively, followed by chapters on developing and outlining complete speech plans, should improve the student's grasp of speech composition and lend variety to the structure of his talks.

In the second half of the book, the principles and technics elaborated in the first three sections of the text are applied to the

various types of speech. Part 4 considers in detail the special problems involved in building the basic kinds of speech, with the general ends to entertain, inform, stimulate, and convince. Part 5 contains a series of chapters on more specialized types of public speech, such as introductions and courtesy speeches. Finally, Part 6 takes up the technics of group discussion, including a special chapter on outlining the discussion plan.

The functional and psychological approach to speech

This edition, like the earlier ones, presents a *functional* approach to the problem of effective speaking. The basic philosophy of the text is that the purpose of speech is to communicate and that its effectiveness must be judged by the reaction of the audience. Hence, audience analysis and adaptation to the listener are stressed constantly. The emphasis throughout, of course, is on the application of psychological principles to the practical problems of speech. The intention has been to *integrate* speech composition and audience psychology, which too often have been treated as mutually independent subjects. In discussing the problems of delivery and composition, therefore, this text has tried to stress the relationship between the technics learned and the end for which they are designed—namely, that of effective communication. For example, the familiar devices of speech composition—reference to subject, illustration, causal reasoning, summary, contrast, and the like—are presented not as arbitrary means of building a speech, but rather as methods of securing a particular audience response. Thus the first half of this text, while considering in detail the classic principles of speech preparation and delivery, always points to their eventual application in actual speech situations.

In the discussion of specific types of speech, which takes up the last three parts of the book, the emphasis upon audience reaction is more pointed. To clarify the dynamic relationship between speaker and listener, the author has discarded the names of the conventional divisions of a speech (introduction, body, and conclusion) in favor of others which emphasize the function of each part in securing a particular audience reaction. The speech struc-

Chart showing the relation between the traditional divisions of a speech and the steps of the motivated sequence as functional units of speech structure

GENERAL ENDS	INTRODUCTION	BODY OR DISCUSSION	CONCLUSION
To entertain	*Attention Step* Illustration or statement of the idea or subject.	*Attention Step* (continued) Further illustration or ramification of it.	*Attention Step* (concluded) Final illustration, quotation, or restatement of it.
To inform	*Attention Step* Provoke curiosity in subject. *Need Step* Show its relation to the listeners: why they need to know.	*Satisfaction Step* 1. Initial summary, outlining points to be covered to satisfy this need. 2. Detailed discussion of points in order.	*Satisfaction Step* (concluded) 3. Final summary: a recapitulation of the main points and of important conclusions.
To stimulate	*Attention Step* Stimulate attention and direct it toward—	*Need Step* Conditions, objects, subject, which demand an emotional reaction from audience. *Satisfaction Step* Brief statement of attitude desired	*Visualization Step* Climax of emotional stimulus by picturing desired attitude. *Action Step* Restatement of attitude desired, or challenge to audience.
To convince	*Attention Step* Direct attention to basic elements of the proposition.	*Need Step* Demonstrate a need for decision exists and lay down criteria for judgment. *Satisfaction Step* State the proposition and evidence to induce belief in it and its benefits.	*Visualization Step* Briefly make its desirability vivid through imagery. *Action Step* Restate the proposition and recapitulate the reasons for belief.
To actuate	*Attention Step* Direct attention to—	*Need Step* Conditions showing a need for action. *Satisfaction Step* State proposed action and prove its workability and benefits	*Visualization Step* Picture future conditions as a result of the action taken. *Action Step* Appeal for or demand the specified action.

Note: Not everything listed above is always included. The chart is used merely to show the relationship between the two methods of organization

ture is thus divided into five steps—attention, need, satisfaction, visualization, and action—which together form a "motivated sequence": the sequence of ideas which, *by following a normal process of human thinking,* motivates the audience to respond to the speaker's purpose. (The chart on the page opposite indicates the parallel between the motivated sequence and the conventional divisions of a speech.)

This functional organization of the speech structure is readily adaptable to any speech situation. Depending upon the general end of a speech, the sequence may be used in its complete form, or it may be modified by omitting, expanding, or combining certain parts. In a speech to persuade, for example, the student would probably organize his speech using all five steps, trying (1) to gain attention, then (2) create a feeling of need for action of some sort, (3) satisfy that need by suggesting a proposal and proving its soundness, (4) make his audience visualize the satisfaction, and finally (5) impel his listeners to act. In a speech attempting to inform, on the other hand, no action is requested, so that the function of this speech would be fulfilled by the third step—that of supplying whatever information was necessary to satisfy the audience's need or desire to know. Sometimes the purpose of a speech will be satisfied by a single step, as in the speech to entertain, where the goal is simply to gain and hold attention. Whether used in a complete or abbreviated form, however, the motivated sequence serves as a constant reminder that the function of speech is *communication.* This functional method of speech organization seems to the author more specific and at the same time more flexible than the conventional divisions of introduction, body, and conclusion, which have less application to *oral* composition.

If the students of this *Fourth Edition* learn more fully to appreciate the value of effective speech, to improve their own speaking, and to listen to the speech of others with greater comprehension and critical judgment, its purpose will have been fulfilled.

A. H. M.
West Lafayette, Indiana
April 9, 1955

Acknowledgments

SPECIAL ACKNOWLEDGMENT for assistance in this revision should be made to Professor Thomas Dahle, of Michigan State University, who searched out many of the new speech specimens and short illustrative examples, and to Professor Harvey Cromwell, of Mississippi State College for Women, who prepared the table of parliamentary motions and suggested additions to the collateral reading lists. The author's colleagues at Purdue University have again made many valuable criticisms and suggestions: in particular, Professor T. D. Hanley carefully reviewed the material on vocal intelligibility, and Professor L. S. Winch outlined a number of improvements in the practical teaching effectiveness of the book. The inspiration and critical assistance of many others, acknowledged in the Preface to previous editions, remain a debt which can never fully be repaid. And finally, the author is indebted to the many authors, speakers, and publishers for the privilege of reprinting the illustrative material they have furnished, specific reference to which is made in footnotes.

Picture acknowledgments

The illustration program was made possible largely through the courtesy of colleges, universities, and business and service organizations who contributed pictures from their publications. The author and publisher wish to express their appreciation to all. The following list identifies the source of each picture.

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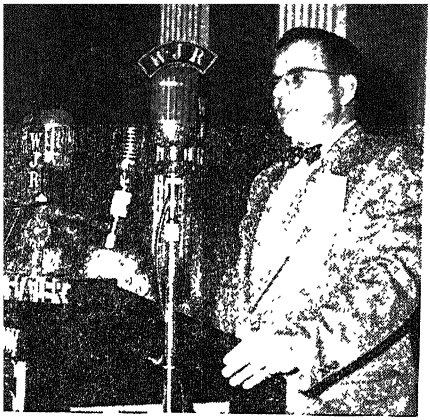
Effective speech is of vital importance in a democracy. *It is one of the basic means of maintaining self-government and individual freedom. Effective speech thus brings both rewards and responsibilities to the men and women who develop their ability to use it. Here a citizen speaks at a New England town meeting.*



Effective speech is a social asset. *If you speak well, you ordinarily can make friends more easily than a less articulate person; you can enter various social groups with confidence; and, if you choose, you can usually achieve a position of leadership in whatever social organization you join. But mere glibness and surface brilliance will not keep friends for you or enable you very long to maintain a position of influence. You must also earn a deserved reputation for directness and sincerity in* how you speak *and truth and thoughtfulness in* what you speak.







Businessmen are often called upon to give speeches at meetings and dinners (left). Below, a report is delivered before a labor-management conference of the Standard Oil Company.



Effective speech is a professional asset. *Regardless of your vocation, you may be severely handicapped if you cannot communicate your ideas successfully to others. Other things being equal, if you speak well, you can rise much more rapidly in your profession than a less articulate person.*

But for continued success, good speech technics will not be enough. Knowledge gained through careful research and experience, and fairness and sincerity will be necessary. How you speak *cannot indefinitely camouflage* what you speak.

Designers of the Ford Motor Company (right) discuss ideas for future automobiles.





The head of a special citizens' committee (above) reports to town trustees on new building ordinances. Below, a Red Cross volunteer worker canvasses her community for new members

Effective speech is an asset in the community. *If you speak well, it is possible for you to be influential in your community. Your responsibility for what you say increases in proportion to your success in speaking. If, through your mastery of speech technics, you can gain an attentive and receptive audience, you must assume a special responsibility for the integrity of your speech.*





Pictured above are six men whose words have influence in widely different areas of our national life: Bishop Fulton J. Sheen; Walter Reuther, president of the United Auto Workers; President Eisenhower; Dr. Norman Vincent Peale; Robert R. Young, railroad executive; Adlai Stevenson.

An effective speaker may have national influence. *The ability to speak well is a tremendous asset to a man or woman in public life and carries heavy responsibilities. Speech can be perverted by men in power, as it was by Hitler, who was able to lead an entire nation into an unprovoked war. And speech can be used to inspire a nation with courage and determination, as did Churchill with a promise only of "blood, sweat, and tears." Men or women in authority in economic, political, or religious life can by their very position secure large audiences. Their ability to speak well can be a powerful instrument for formulating and achieving beneficial national policies.*

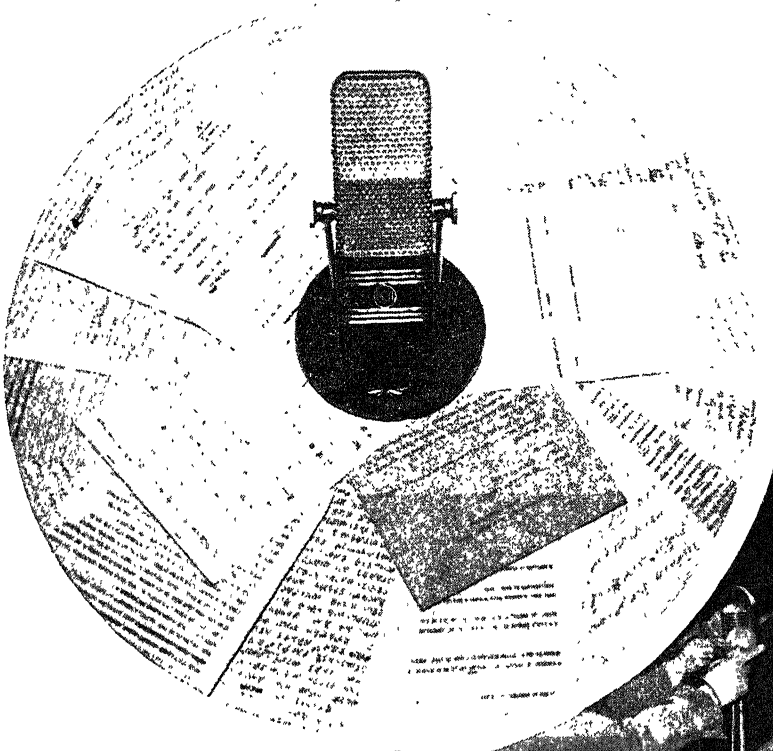


The representative of the United Kingdom is shown here speaking to the United Nations General Assembly.

An effective speaker may have world-wide influence. *More than ever before in the history of the world, individuals from many nations are getting together to discuss and to attempt the solution of social, intellectual, economic, political, and spiritual problems. The participants in such groups have great responsibilities. Imperative for the welfare of the countries they represent and for the world as a whole is their acceptance of the responsibility for the honesty and factual basis of their speech.*

Freedom of speech, our national heritage, carries special responsibilities in this day of rapid communication. *In past generations and in other civilizations where there were severe restrictions on speech, daring men and women still spoke out—and often paid with their lives for their boldness. Even today in some countries, people are silent because they are afraid.*

Basic among the tenets held by the founders of our nation was a strong conviction that all men should have the right to speak what they believed wherever they were. But thoughtful people, then as now, realized that the individual's freedom to speak could best be preserved by the responsible use of that right. Today, through instantaneous and far-reaching communication, effective speech is one of the most powerful weapons in the world. And consequently more precious than before is the freedom to speak out—and more vital than before is its responsible use.





Above, the United Nations Radio, which broadcasts daily in twenty-five languages, can be heard by millions throughout the world.

At the right, Secretary of State Dulles is shown being interviewed in Berlin, but his words were transmitted rapidly to countries on the other side of the world.





The student of speech acquires responsibilities as well as rewards. *You have the responsibility for the truth of your speech- for the accuracy and full representation of facts; for the fairness and lack of prejudice of your opinions; and for the ethical use of your newly acquired speech technics to appeal to the better rather than the baser desires of your audience.*

You should also acquire the ability to recognize the truth or distortion of truth in another's speech, the logic or illogic of arguments, and the worthy or unworthy appeal to the emotions. Learn to listen carefully and without prejudice, but develop your critical judgment and analyze while you listen.

BASIC VIEWPOINTS AND BEGINNING STEPS

Presumably, you have set out to improve your speaking effectiveness. You have realized that the ability to speak well is an important social and professional asset which carries responsibilities as well as rewards, and you have seen that the complexity of modern life demands not only straight thinking but clear and persuasive expression.

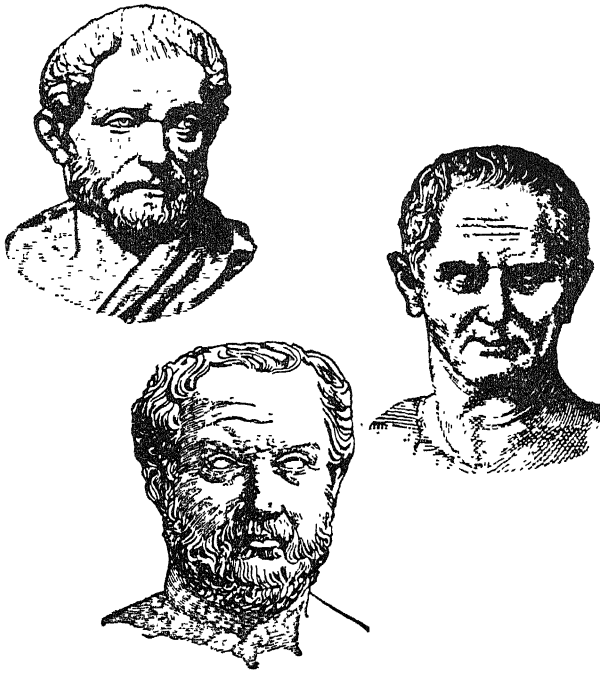
You may learn a great deal about effective speaking from the experience of others. In the following two chapters, you are introduced to some of the fundamental concepts of speaking and some of the major contributions and viewpoints of classical and modern approaches to speech. These chapters will help to give you a background for the work in this course.

The best method of learning to speak well, however, is that of practical experience. In this text, you will be given principles and assignments which will eliminate much fruitless effort and direct your practice into the most effective channels.

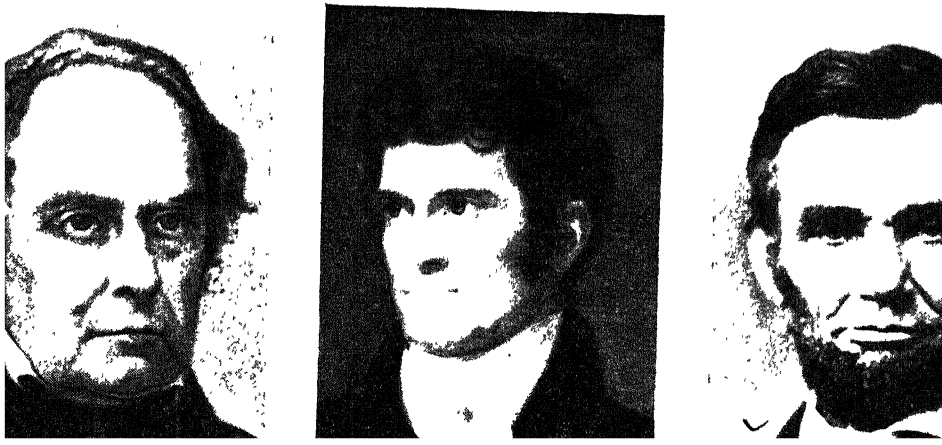
Study of principles, actual practice, constructive criticism—all are at your disposal.

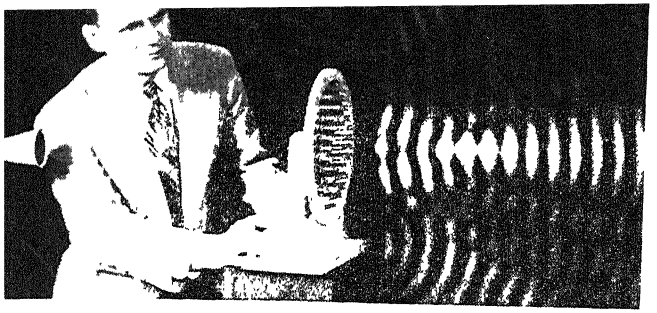
PART 1





Whether consciously or not, most speakers today apply principles formulated centuries ago by men like Aristotle, Plato, and Cicero (pictured above). The contributions to speech made by these classical writers and by such great leaders and speakers of the past as Daniel Webster, John C. Calhoun, and Abraham Lincoln (below) still serve as a rich source of instruction to the modern student.





been learned about speech through various scientific studies. Demonstrated here is the focusing effect of an acoustic lens on sound waves emitted from the horn at the left in the picture. The technic is expected to prove useful in the study of communications equipment.



In the picture at the center, a young woman's respiratory movements, blood pressure, and skin reflex action are being checked to learn how the voice changes under varying emotional conditions. This type of psycho-acoustic study has greatly increased our knowledge of speech.



The recording and reproduction of speech on disc, film, and wire is particularly useful in measuring and preserving speech performance, in studying speech sounds and intelligibility, and in correcting faulty speech.

CHAPTER 1 ESSENTIALS OF EFFECTIVE SPEAKING

On the front page of a recent newspaper edition appeared the headline, PRESIDENT SPEAKS TO NATION 8:30 TONIGHT. Of course, everyone was interested in knowing how the government planned to meet the developing crisis; but why did the President *speak* instead of merely issuing a statement? Obviously he felt that by speaking he could make a more personal appeal for unified national support. Because of the circumstances, the President's speech was front-page news. That same day, however, a hundred sixty million other citizens of this country also spoke. They ordered groceries, discussed the neighbor's new car, sold life insurance, taught school, held conferences and committee meetings, argued on the street corners, paid compliments to their sweethearts. Their speech was not headline news, but to each of them it was a necessary part of daily life.

Consider the telephone industry. It represents millions of dollars of invested capital and employs thousands of operators, repairmen, and clerks, to say nothing of the highly trained business,

legal, and engineering staffs. It maintains expensive laboratories for research and large factories for the manufacture of equipment. In the city of Chicago alone over a million instruments are in daily use. For what? So that people can talk to one another even at a distance. Most of us talk so much and have been talking for so long that we are likely to forget how important speech is to us; yet here is a vast industry built entirely upon our desire to talk. Over thirty billion times a year someone in the United States wants to say something so urgently that he cannot wait to see his listener face to face and is willing to pay for the privilege of talking with him over the telephone.

But talking is not enough for most of us; we need to talk *well.* Take a piece of paper and write down the names of the ten or fifteen most influential men or women in your home community; is it not true that most of them are good speakers? The importance of speaking ability becomes even more apparent if you expand your list to include the names of those who are prominent in your state and in the nation. Imagine a mute Jefferson or Lincoln, or a Wilson or Roosevelt with clumsy speech! The simple truth is that in a democratic society such as ours the ability to express ideas is just as essential as the capacity to have ideas. Even in your own intimate circle you will find that the impressions you make will depend largely upon the vigor with which you talk, the tact with which you defend your ideas, and the pleasantness of your voice. If you have intelligence and character, careful training in speech will help you express your ideas with clearness and force; it will help you become a more useful and influential citizen.

Importance of the speaker's integrity

WHAT HAS just been said does not mean, of course, that training in speech will make you overnight a "leader of men." Such hasty miracles seldom occur outside the covers of "success" books. Nearly nineteen hundred years ago, Quintilian said that a good speaker must first of all be a good man: he must be intelligent and observ-

ant, but above all he must have integrity of character. The truth of this observation has been emphasized by every writer on the subject from the days of Aristotle to the present time. People do not listen merely to a speech, but to a *person speaking;* and they are influenced quite as much by their confidence in the speaker as by what he says. The man who is honest and sincere, who has a reputation for knowing the facts and speaking the truth, is respected when he speaks because people believe in his integrity. He influences his listeners by his own character—by what classical writers used to call "ethical persuasion."

If, however, a young man or woman has little character or intelligence to begin with, speech training can do little more than make him a glib rascal or a slightly more efficient parrot. His actions will contradict his words; he cannot long urge honesty in government if he cheats in school or business; his request for an open mind in others will soon fall on deaf ears if he is stubborn and bigoted himself. Even his own speaking will betray his character, for he will find it easier to dodge the issue than to face it. It will become apparent that his selfish interest outweighs his interest in the public good, and he will find it easier to say the popular thing than to support justice in the face of prejudice. Such a speaker may win easy applause at first; but the man who lacks the courage of his convictions, who seeks unfair personal advantage, who suppresses the facts or warps the evidence to prove his point, soon loses his prestige. The currency of his speech is recognized as counterfeit and his influence is lost.

When Winston Churchill took over the British government during the Second World War, he offered his countrymen only "blood, sweat, and tears" in the struggle with Nazi Germany. Yet this very rugged honesty captured their support far quicker than rosy promises could have. The British people believed in his integrity because earlier, when the policy of appeasing Hitler had been popular, he had courageously opposed it. To the British people during the war, Winston Churchill became the symbol of their courage and their faith. His mastery of the art of speech made people listen, but it was confidence in his integrity that made them

follow him. Circumstances may never make of you a Churchill, a Lincoln, or a Jane Addams, but whatever your station in life may be, the influence of your speaking will rest ultimately on the integrity of your character.

Recognizing this basic fact, we may now turn to consider those essential requirements which the "good man" must possess if he is also to become an effective speaker and the procedures useful in developing one's abilities to meet these requirements.

What, in addition to personal integrity then, are the characteristics of the successful speaker? In most important human activities success depends upon *knowledge, self-confidence,* and *skill;* these same characteristics form the basis for effective speech. Without knowledge speech becomes empty; without self-confidence the speaker stumbles and lacks power; without skill expression is often crude or monotonous.

In each of these three respects you have already developed considerably. You have been talking for the past sixteen to twenty years. You are better able to express yourself now than you were at the age of six; you have had more experience, and more information is at your command; your vocabulary is larger, and your ability to put words together is better. But you may have developed bad habits of speech as well as good; you may have unconsciously acquired peculiarities of thought and expression that are irritating or clumsy. The job before you, therefore, is not a new one which you will start at the beginning, but one which is already in progress. You can build on the foundation you have already laid, and you will need to correct what mistakes there are in yesterday's building.

Developing a background of knowledge

DANIEL WEBSTER is reported to have said, when asked how he could make on such short notice the profound speech he did in replying to Hayne, that the ideas came to him like thunderbolts which he had only to reach out and seize, white hot, as they went smoking by. But this tremendous store of "thunderbolts" was not

an accident. For years his constant study of law, political economy, and literature had been filling his mind with so copious a supply of facts and illustrations, carefully thought over and digested, that the emergency found him amply prepared.

You too will find it well to read widely and carefully—to broaden your background of knowledge by continuous thought and observation on a wide variety of subjects. Only if you do so, will your speaking become mature and well seasoned. This advice does not mean, however, that you must wait till you have reached middle age before you dare attempt to speak. The very process of speaking sometimes tends to clarify one's thought, and the experience and background you already have are surely enough to provide you with material for your early speeches.

Indeed, you will do well to begin in just this way—by talking about those things that are vivid parts of your own personal experience. If you were reared on a farm, you might talk about cows and horses. How are these animals fed and housed? What work do they do? What are the differences in their "showing points"? How do they differ in temperament? What unusual or amusing experiences have you had with one or the other? What are the different breeds and their respective advantages? If you fear that simple subjects like this are not suitable for speaking, stop at this point, turn to page 383 and read Mark Twain's speech on "The Babies." Or read in Lin Yutang's *The Importance of Living* his delightful essay (really an informal sort of written conversation) "On Sitting in Chairs." He begins by suggesting two types of "sitters": those who sit to be dignified, and those who sit to be comfortable; then he gives simple examples of each type out of his own experience. He decides that the secret of comfortable sitting lies in reducing the difference in height between one's seat and one's heels, this being the reason for our putting our feet up on footstools, chair rungs, tables, and the like, ultimate comfort coming, of course, when one is lying down flat! A simple subject? Yes, but delightfully interesting, and every bit of it based on simple human experiences which any one of us might have had.

In class a most interesting short talk was once made on "The

best way to knock a bottle off a high board fence." Another student told "How to keep from flunking chemistry." Still another, a young woman, told of her experiences "Wearing high-heeled shoes." All of these subjects are simple, yet they proved interesting because they came vividly from the personal experiences of the speakers. Perhaps you have been to some interesting place, had some unusual experience, or witnessed some strange accident. A striking tale of this sort was recently told by a student who was in Florida during a severe hurricane. Such eyewitness accounts are not only interesting to an audience; they are easy for the speaker to relate because the details are so vivid in his memory. In the beginning, then, talk on simple topics based on personal experience.

As you go on, of course, you will want to reach out, to read and study, adding continuously to your knowledge of various subjects. The first and most important group of topics to study is that closely related to the business or profession you intend to enter. The majority of speeches you will be called on to make when you leave school will be on subjects related to your own vocation. Doctors are most often asked to speak on health; history teachers, on current events; and football coaches, on football. Why not correlate your major vocational study with your practice in speech by talking on subjects related to that vocation? The more you study these subjects, the better lawyer, doctor, or merchant you will become—and the more able you will be to speak on these subjects. Aim to become an authority in your own field.

Yet a knowledge of one field of interest exclusively is not enough. Unless you are willing to limit yourself to "shop talk," you need background on more than one subject. On the other hand, you cannot very well become an authority on everything, and a smattering of knowledge is hardly enough to provide material for good speeches. A better plan is to select a few subjects in which you are especially interested and to keep well informed on them. If your hobby is stamp collecting, keep posted on it, especially noting those bits of information which have general interest. If you like baseball, study the history of the game, follow the records of the major and minor leagues, and know about the peculiarities

of individual players. Are you interested in the theater? Go to see as many plays as possible; study the development of drama from ancient to modern times; keep abreast of recent trends in costume, make-up, lighting, and scenery. In short, try to become better informed than your neighbors on three or four special interests in addition to your vocation.

You will seldom need to go beyond the limits of your vocational and special interests for the main substance of your speeches. In order to relate your ideas and viewpoints to others who do not have the same type of special knowledge, however, you will need a wide variety of illustrative material. This you can get by keeping up with topics of current interest through regular reading of newspapers and current magazines. In class you will be asked, at times, to talk about matters of this sort on which your original information is strictly limited, requiring you to make an extensive study of each new subject chosen. By special studies of this kind you can temporarily compensate for your lack of a more general background, and at the same time you can build up a steadily growing store of information.

There is no substitute for knowledge that is thorough and varied, but acquiring this knowledge is a lifelong and cumulative task. If you are wise, you will begin by talking about things within your personal experience and gradually expand your range of subject matter as you develop. Do not be afraid of choosing too simple a subject at the start—the list of topics at the end of the chapter may suggest a subject to you for the first classroom speech—but as you go further, choose subjects which will develop your store of knowledge and force you to extend the range and increase the depth of your understanding.

Increasing self-confidence

WHAT ARE the things which characterize a self-confident speaker? Among other things, an erect but comfortable posture free from dependence on chairs, tables, and other artificial support; easy movement free from fidgeting or jerkiness; direct, straight-

forward, eye-to-eye contact with the listener; earnestness and energy in the voice; and an alertness of mind which enables him to think on his feet.

A great many things go to determine the amount of nervousness or confidence a speaker may feel—including the amount of sleep he had the night before and the quantity of mince pie he ate for dinner. But the experience of many generations of speakers has provided us with a few simple rules which if followed are bound to increase poise and self-control:

Pick an interesting subject. Have you ever noticed how a shy youngster loses his bashfulness when you get him to talk about what really interests him: his new skates, the rabbit his dog was chasing, or the proposal to build a bonfire with the leaves on the front lawn? In speaking, the more one thinks about the subject and the less he thinks about himself, the less self-conscious and the more confident he becomes. Avoid, therefore, dry and dusty topics; choose something that will compel your attention. Don't talk about something merely because you think it would be a "good" subject for a speech; take something that will make you want to talk. A fairly sound test on this point is to ask yourself what subject *has* been compelling your attention; what do you normally think and talk about when your work is finished?

Know your subject thoroughly. Compare the way you feel when called on to recite after you have thoroughly studied your lesson with the way you feel when you are unprepared. The man who "knows his stuff" is always more confident than the one who does not; he is not like the person who is afraid of having his ignorance exposed; the well-informed speaker cannot feel inferior because his knowledge is certain. But how, you may ask, can you gain an adequate knowledge of your subject in the limited time at your disposal? There are two ways: (*a*) you may study in order to find out more about your subject than anyone in your audience will know; or (*b*) you may pick a subject within your own personal experience upon which your knowledge is already direct, personal, and reasonably complete. Normally, as pointed out earlier in the chapter, you will follow the latter method in your first few speeches

and incorporate the former method as you go on. In either circumstance you will be wise not to attempt too broad a subject. You will feel more confident if you talk about living conditions on the campus or in your home town, situations with which you are familiar, than if with a smattering of information obtained from reading you try to discuss the American standard of living in general.

Learn thoroughly the sequence of the ideas you intend to present. So long as the highway is straight or the turns are clearly marked, the motorist feels confident of reaching his destination; but if he gets off on a lonely road where highway signs are lacking, and darkness falls upon him, he becomes less certain of his direction and is apt to hesitate at every turn. You will likewise feel more confident if the direction of your speech is well in mind, if the sequence of your main points is firmly fixed in your memory. Do not, however, memorize your speech word for word; to do so often defeats its own purpose because attention is fixed on words rather than on ideas, and the failure to remember one phrase is likely to destroy the entire sequence. The better method is to photograph upon your mind the profile of the whole speech in terms of the four or five main points in the order in which you intend to make them. Detailed suggestions on this matter will be offered later; for the present, remember that confidence will come from the feeling that at all times you know what you are going to say next.

Speak aloud as often as you can. The first time a person tries to drive a car or fly an airplane alone, he is apt to be tense and unsure of himself; but with each successful attempt, confidence grows. Likewise, each successful speech you make will strengthen you. This process can be speeded along, however, if you don't wait to begin speaking till you have an audience; commence by talking aloud to yourself. Practice aloud what you expect later to tell your audience; begin by following a written outline of what you want to say and gradually discard this outline as the sequence of points becomes fixed in your mind; with each repetition you will become more and more sure of yourself. But do all this out loud as if your

audience were present; don't just mumble to yourself. Become familiar with the sound of your own voice when it is really let out.

Focus your attention on your audience. When you step up to a soda fountain and ask for a malted milk, do you worry about how you are standing, sitting, or speaking? Of course not; you watch only to be sure the clerk understands you correctly. Talking to a group is no different in this respect. Too often we think of public speaking as being quite different from conversational speaking. Of course there is a difference in degree, just as driving a railroad spike differs from pounding a carpet tack, but the fundamental process is the same: in any kind of speaking you are trying to communicate an idea to someone else. So concentrate on Tom, Bill, and Sally in your audience; watch to see whether they are getting your point. If not, say it over again in a different way or explain it more completely; but be thinking of *them* and talking to *them* while you do it. Of course, there are times when you need to be concerned with your manner of speaking; everyone has his weak points and nearly everyone can improve himself by special drill upon them. As you proceed with your course of study, you will want to single out one or two things at a time to practice on in detail, and continued practice will make these refinements of technic habitual until you are unconscious of them. For the present, however, forget yourself as much as possible; think only about getting your audience to understand and to agree with you.

Be physically active while you speak. Just as the athlete is nervous because of the tension of his muscles before the gun is fired to start the race, so the speaker who stands before the audience with taut muscles will feel the strain; but the athlete loses all trace of nervousness as soon as the race begins and his muscles are put to use, and the speaker can accomplish the same result by active movement while he speaks. Moreover, active movement of the body tends to stimulate energetic thought and speech. If you reinforce the strength of what you have to say with the movement of your hands and arms, you will *speak* more vigorously, and you will feel the assurance and confidence which come naturally to an active person. Walk from one part of the platform to another as

you begin presenting a new idea; go to the blackboard and draw a diagram or write down the points you want the audience to remember; show your listeners the article you are talking about and demonstrate how it is used; imagine you are on the scene you are describing and use your arms and hands to point out where each thing is as you tell about it. By doing so you will increase both your own confidence and the vitality of what you say.

Remember that some nervous tension is both natural and good for you. Even in the deepest sleep our muscles are never completely relaxed; there is a certain amount of tension in them which physiologists have called "muscle tonus." When we are awake, this tonus is higher; it increases when we are "getting set" to do something; in emergency situations it tends to be rather high. Naturally, then, when you stand up to talk to a group of people, the tonus of your muscles will rise, and you will literally "be more alive." The very sparkle and punch of the best speakers comes in no small measure from the physical verve which they feel. If, then, you feel keyed up just before you start to speak, regard this fact as a good sign; it means that there is small chance of your making a dull and listless speech. If the tension seems *too* high, pause and move around a bit as previously suggested. (In fact, many good speakers do this at the very beginning of the speech; they stand up, walk out slowly, let their eyes pass easily over the audience for a moment, then take another step forward and begin to talk.) But instead of worrying because you feel a bit keyed up, be happy that your nerves and muscles are alive enough to put vigor into your speaking.

Never allow yourself to give up. Each time you meet a situation and master it, the more confident you will become; each time you acknowledge yourself beaten or hide behind some excuse to evade the issue, the harder it will be for you the next time. Try to avoid setting yourself too difficult a task the first few times—that is, avoid too large or difficult a subject—but once you have begun, go through with the job. Confidence, like muscle tissue, grows with exercise in overcoming resistance.

One final word on this subject of self-confidence. Do not infer

from the amount of space here devoted to it that you are expected to lack it. The fact that you have reached your present age and have been able to enter college gives your instructor the right to expect in you a reasonable ability to speak and a reasonable degree of confidence in that ability. You will be given speech assignments at first simple, but increasing in difficulty, and you will be expected to do them. Do not expect your instructor to coddle you along; stand on your own feet and add to the confidence you now have with each successive well-prepared and effective speech you make.

Developing skill

FLUENCY, poise, control of voice, and coordinated movement of the body mark a skillful speaker. Combined with self-confidence and a background of knowledge, such skill heightens the speaker's effectiveness. Gymnastics, dancing, and singing will help to develop control of body and voice, but specific development comes from speaking and speaking often. Special drill on gesture, intonation, distinctness, and the like may be needed to improve your technic, but these must be combined with genuine communicative speaking to make sure that the technic carries over. After all, skill in speaking is mainly developed by practice in speaking.

The "conversational mode"

In practicing to develop skill, however, you must take care not to develop artificiality. Superficial skill in gesture and intonation, without sincerity of purpose, makes of speaking a hollow mockery. Indeed, many a speech awkwardly given has been made eloquent by the enthusiastic sincerity of the speaker. On the other hand, a speaker may be perfectly sincere and yet fail to communicate merely because he withdraws into a shell, mumbles his words, and seems to be talking primarily to himself. A type of speaking frequently called the "conversational mode" falls between these two extremes. The name is derived from the fact that in conversation one's chief concern is to be heard and understood. Good conver-

sational speaking is distinct and lively, but it does not strive for artificial effect; it is forceful but decidedly informal; it commands attention, but does so only because of the speaker's desire to communicate.

Good public speaking has these same characteristics; indeed many effective speakers seem merely to be conversing energetically with the members of their audiences. The fact that the number of listeners is greater requires louder, and at times slower, speech, but the essential spirit of communication is maintained.

Types of speakers who lack the conversational manner

The following list may suggest some types of speakers who do not use the conversational mode, who do not maintain this strong sense of sincere communication:

(*a*) The *elocutionist*—one who permits himself to be carried away by the sound of his own voice and the graceful manipulation of his body, at the expense of the thought behind them. He talks for display rather than for communication; he has "tears in his voice"; there is a studied care about every step or gesture; and he bows, waiting for applause when he is through. But he usually lacks in sheer rugged energy, and while his audience may applaud his "act," they seldom remember what he said. (*b*) The *verbal gymnast*—one who makes a display of the language he uses. He never uses a short word if he can find a long one; he delights in complex sentences and in mouth-filling phrases; Disraeli referred to one of them as a man who "is intoxicated with the exuberance of his own verbosity." Seeking to display his own learning, he fails to convince because he seems so unnatural and insincere. (*c*) The *oracle*—one who "knows it all." He is ponderous in making the simplest statement; he treats his listeners as if they were ignorant and himself as if he were the final authority; his attitude suggests, "When I speak, let no dog bark!" All three of these—the elocutionist, the verbal gymnast, and the oracle—fail to communicate because they are parading themselves rather than honestly trying to talk; such speakers are very much aware of the audience but are interested chiefly in the applause.

Another type of speaker fails to communicate chiefly because he ignores or fears the audience: he is (*d*) the *hermit*—one who mumbles to himself. He may have a wealth of good ideas, well organized and developed, but he looks off at the ceiling or floor, talks in a weak, monotonous voice, and in general makes no effort to be heard or understood. He gives the impression of not caring whether anyone hears him or not; and usually, audiences do not. Then there is also (*e*) the *culprit*—one who seems ashamed of what he says. He shrinks from his audience and refuses to raise his voice, on the apparent assumption that the fewer who hear him, the fewer enemies he'll have. Sometimes he apologizes verbally; always his manner is apologetic; he is never forthright in his statements because he hesitates to believe even himself. Neither the hermit nor the culprit uses the conversational mode. While they avoid personal display, they lack sincere communicative energy.

One other type of speaker should be listed here—(*f*) the *gibberer*. He is one who emits a continuous stream of words with little or no thought behind them. He fails to communicate because he has no central thought *to* communicate. He jumps around from one point to another until both he and his audience are dizzy with his meandering; he usually stops by saying, "Well, I guess that's all I have to say." This type of speaker seems to be using the conversational mode because in voice and action he is employing the outward manifestations of it; he is not really using it because he has nothing to say. The conversational mode requires the presence of thought and meaning as well as the natural use of words, voice, and action.

How, then, can you avoid talking like one of the types of speaker just described? How can you develop an energetic, conversational manner of speaking? Strangely enough, this is an easy thing to do if you have not already picked up too many bad habits of speech and if you do not try to become an "orator" overnight. Too often a beginner tries to ape some older, experienced speaker without realizing that a great many individual differences may exist between them. Things which are perfectly natural and easy for the trained and experienced speaker seem strained and affected

when tried by the beginner; quaint mannerisms which may illuminate the individuality of a genuine celebrity often seem cheap or awkward when imitated by young men or women. Your instructor will help you to overcome any genuine difficulties that face you; the course of training you are beginning is designed to develop your power of expression steadily and naturally; and the four chapters following the next one will suggest specific ways of improving your voice and your platform behavior. For the present, however, to make sure that you are talking in the conversational mode, remember just three things:

1. Have something you want to say.
2. Want someone else to understand it.
3. Say it as simply and directly as you can.

Effective classroom speaking

IN NEARLY every class you will be called on to do one of three kinds of speaking: simple recitation, informal discussion, or short oral reports. A few suggestions here may help make your classwork more effective and help develop your speaking skill for later use.

Classroom discussion

Discussion procedure will vary from answering rapid-fire questions to giving fairly long explanations, comments, or demonstrations. Sometimes, instead of conducting a formal recitation period, your instructor may present a topic for general discussion by the class, or he may outline a problem and ask you to discuss its solution. In some classes you will speak sitting down; in others, standing at the blackboard or before the class. (If you stand at a blackboard in use for the class, be sure you stand to one side so that the class can see what is written on it; and guard against talking to the blackboard instead of to the audience.) In every instance, however, these rules apply:

Be prepared. There is no substitute for knowledge. If you study your assignments daily, you will have little trouble.

Act alert. Sit or stand erect; even when not speaking, avoid a slouched position. Keep awake mentally as well as physically; listen to what is being said and keep a close track of the discussion.

Talk loudly enough to be heard. Do not mumble or swallow your words; remember that everyone has a right to hear you. If what you say is not worth being heard, don't say it at all. But if you are asked a question, at least answer, "Yes," "No," or even "I don't know," with alertness and vigor.

Do not remain silent when you have something worth while to say. Avoid giving the impression that the discussion is beneath your dignity or that the subject is uninteresting. At least show your interest by facial expression, and if possible express that interest by participation. Of course, this comment does not imply that you must talk when you have nothing to say. Ask sensible questions and add useful comments.

Speak to the point; do not ramble. In most discussions time is valuable. Don't waste it by saying things that are unimportant or by using five minutes to express an idea that could be stated in one. Be definite in statement. Avoid vague statements, uncertain opinions, and equivocal answers. Do not stretch the facts, but be as conclusive as possible with your information.

Do not try to show off. Sarcasm, flamboyant statement, the continuous suggestion that "I know it all"—any of these will irritate your listeners. Do not try to efface yourself completely—self-assurance is desirable—but avoid the appearance of arrogance.

Accept criticism with dignity. Avoid irritating replies to criticism. If you think criticism justified, accept it graciously; if not, refute it politely or ignore it.

Above all remember that you are part of a group and that every member has as much right to consideration as you.

Presenting short oral reports

Often in class meetings—and for that matter eventually in board or committee meetings—you may be called on to give short oral reports. For instance, you may be asked to discuss "The sources of raw material for synthetic rubber" or "Additional office

equipment needed to handle a 15% increase in next year's business." Such reports have for their purpose one of two things: to present information, or to make suggestions for action by the group. In either case they should be brief. (Directions for longer reports will be given in Chapter 20.)

Reports should always be clear, accurate, and well-pointed. Your report will be stronger if you develop an outline of the main points to be covered. Begin by stating in one short sentence just what your report is on. Then develop the substance of the report in some coherent order. Arrange the main points in time sequence if the report is to tell about a series of events; arrange them in space sequence (north to south, left to right, front to back, ground level on up, etc.) if the report is to describe a piece of machinery, the location of buildings, etc. Sometimes a special topical sequence natural to a given subject has become standardized, as in financial reports; if so, follow that sequence. In any case, be sure to emphasize at the end, in summary fashion, those facts or conclusions which are of particular importance, together with any suggested action you recommend. In short:

1. State the subject of the report.
2. Present the substance of it in:
 a—Time sequence
 b—Space sequence, or
 c—Special topical sequence.
3. Summarize the important points. Or—
4. Recommend action.

The following outline will serve as an example of the arrangement of such a report.

Subject THE DUTIES OF A SCHOOL THEATER STAFF

I. The Staff Backstage.
 A. The stage manager is responsible for:
 1. Building the set.
 2. Painting the set.
 3. Setting up the scenes on stage.
 4. Shifting scenes between acts.
 5. Storing the set after performances.

B. The chief electrician has charge of:
 1. Arranging the lights.
 2. . . . etc.
C. The property manager . . .
D. The costume mistress . . .
E. The make-up chairman . . .

II. The Auditorium Staff.
A. The ticket manager . . .
B. The chief usher . . .
C. . . . etc.

Notice that the *space* sequence was used in the two main points of the outline above, that a *special* sequence natural to this subject was used in A, B, C, etc., and that the *time* sequence was used in the minor points—1, 2, 3, etc.—listing the duties of the stage manager. More will be said about the arrangement and outlining of various types of speech in later chapters. For the present all you need is enough of an outline to be sure your ideas are arranged in some orderly fashion; then concentrate on presenting these ideas clearly to your classmates. Stand up and speak up. Refer to your notes when accuracy demands your doing so, but not otherwise; train your memory to grasp and retain the essential points so that you can look at your listeners when you talk. Use the blackboard or other visual material for illustration if you wish, but face your audience and talk to them personally.

PROBLEMS

1. List as many persons as you can recall having heard speak in public. Indicate (A) the vocation or profession of each, and (B) what social or private purpose his speaking fulfilled.

2. Make a list of five speeches that have become historically important. Explain why these are considered great speeches. Keep in mind the following questions.
 A. What had the speaker done to establish confidence in his personal integrity?
 B. How did the speaker make use of his knowledge and background?
 C. In what ways were his materials appropriate to the occasion and the audience?

3. Evaluate and compare as to knowledge, self-confidence, and skill as many of the following as you have heard speak (or any other speakers you have heard recently):

A. The mayor of your home town or city.
B. The principal of your high school.
C. Your high-school class orator.
D. The president of your college or university.
E. The governor of the state.
F. A United States congressman from your state.
G. The football (or basketball, etc.) coach.
H. A member of the debating team.

4. Give a short oral report to the class telling about some speaker you have heard who fits one or more of the categories listed on pages 16 and 17 (the *elocutionist*, the *oracle*, the *culprit*, etc.). Imitate his manner of speaking to show how he lacked the spirit of sincere communication; then show how you think he should have spoken had he talked in an energetic conversational manner.

5. Prepare to tell the class briefly (in one or two minutes) about some occasion on which you spoke before a group of people. Answer the questions—who, when, where, why, what, and how? For example, your topic might be:

A. My first talk in high-school assembly.
B. A real test of leadership.
C. Giving a 4-H Club demonstration talk.
D. The time I got angry and spoke up!
E. When the chairman said, "We will now hear from ——."

6. Outline your experience in speaking before groups of people while in grade school, in high school, in speech classes or contests, outside of school. Indicate what type of subject you most frequently talked about and what your purpose was.

7. Analyze your present background of knowledge as a speaker:

A. What business or profession do you intend to enter, and how much do you know about it first-hand or through reading or talking with others? Make a list of subjects connected with this vocation on which you already know enough to make a short speech. Make another list of subjects about which you would like to speak but on which you need more information.
B. Itemize the subjects (apart from those listed above) about which you have some intimate knowledge. Indicate the extent of your knowledge on at least two of them.

C. List several principles or proposals in which you sincerely believe, which you would be willing to defend vigorously.

D. On the basis of this analysis, prepare a list of eight or ten topics upon which you might talk in class during the semester. Begin with a simple topic closely related to your personal experience, and include toward the end of the list one or two topics which will require you to get additional information. Do not include any topic in which you are not vitally interested.

8. Take a simple topic from the following list (or a similar topic which interests you) and prepare to give a two- or three-minute speech on it. Follow the suggestions for increasing self-confidence presented on pages 10 through 15; make a rough outline of the points you expect to make, and practice aloud often enough to be sure of the sequence. When you step before the class, do so firmly; move about occasionally as you talk; and make what you say interesting to the audience.

A. What I expect from college.
B. In defense of popular music.
C. High-altitude flying.
D. Radio advertisements I dislike.
E. Initiation into a chemistry (physics, biology, home economics, etc.) lab.
F. Weather prophets.
G. Hunches.
H. Deep-sea fishing.
I. Candid-camera techniques.

9. Take critical notes of any class discussion in which you participate during the next few days. As objectively as possible, rate yourself on your performance and contribution. (Refer to rules on pp. 18 and 19.)

10. Go to the blackboard and explain a problem in mathematics or in chemistry. Speak distinctly and loudly enough to be heard. Make your comments as brief as clarity will permit.

11. Conduct a discussion in class of some topic suggested by your instructor, such as:

A. The most efficient methods of study.
B. How to develop photographs.
C. The reasons for the use of the atom bomb in 1945.
D. Choosing clothes to fit climatic conditions.
E. How to plan a well-balanced menu.
F. Special characteristics of famous contemporary speakers.
G. The use of electricity on the farm.

12. Using the formula discussed on pages 19 to 21, make an outline for a short report on each of the following:

A. Some recent event you have observed.

B. Your inspection of some workshop, office, gymnasium, dormitory, etc.

C. Some basic facts related to a current social, economic, or political problem.

13. Prepare and present a short oral report on some phase of any one of the topics discussed in this chapter.

CHAPTER 2

BACKGROUNDS AND FUNDAMENTAL CONCEPTS

Before going deeply into the detailed problems involved in the improvement of his speaking ability, the careful student will want to capture a broad view of the whole subject. He will want to know something of the history and development of the principles later to be studied, and to gain some insight into their rhetorical and psychological foundations. In this way he will be able to attack the more specific problems with some perspective. While a comprehensive and thorough treatment of these matters is, of course, far beyond the scope of this book, a brief survey of some of them should prove useful. Let us begin with the origin of language itself as an illustration of the social function of speech.

The social function of speech

MANY INTERESTING theories about the origin of language have been suggested. Some scholars believe that the automatic cries of alarm, the screams of pain, the snarls of rage, and other emotional expressions formed the basis of language. As human beings recognized these sounds and the finer distinctions among them, a means

of communication developed which became more and more specific in its meaning until a language developed. A different suggestion is that as men found it necessary to work or fight together in groups for their common good, they discovered the utility of audible signals to coordinate their effort. Thus, in lifting or pulling heavy objects, the rhythmic grunt which naturally occurs became the signal for all to heave together. (This theory is often called the "Yo-He-Ho!" theory.) Another theory suggests that language began with man's attempt to imitate the sounds of nature (like the child saying "choo-choo" train) in order to tell about his experiences; and still another theory is that language resulted from the movements of the tongue, jaw, and lips which accompanied the facial expressions (scowls, grins, etc.) used to express friendly and unfriendly attitudes. Of course none of these theories can be proved because we have no records of those primitive ages. A study of the known history of language changes and of certain common elements in language systems does, however, lend partial credence to some of them.

We can observe directly, however, the development of speech in children. Beginning with simple emotional cries of hunger, pain, and pleasure, the child soon reaches the "babble" stage; that is, he plays with sounds, making all sorts of noises apparently just "for the fun of it." He gradually finds that certain of these noises produce reactions: his mother responds to some of his "speech" but not to other sounds he makes. Then he associates the sound and the response it secures, and begins to use the sound consciously for this purpose; he has discovered a "word." His parents meanwhile talk to him, and he notices similarities between their sounds and his own; through imitation, and encouraged by his parents, he thus learns additional words and their meanings. Later, words are put together into simple sentences ("Bobby go," etc.), and gradually this process is extended to more complex phraseology and more accurate pronunciation as it keeps pace with the growing complexity of his own thoughts and actions.

Note that speech develops in the child as in the race in order to meet a social need. It serves a communicative function. The

child at first cries and gurgles merely to express his own emotions, but his speech develops only as he discovers how to use these sounds *to get responses from other people.* As he grows older, he finds that speech is used on the playground and in the schoolroom, at home and at the store, in the club and at work—but he always speaks to a listener, always to someone else.

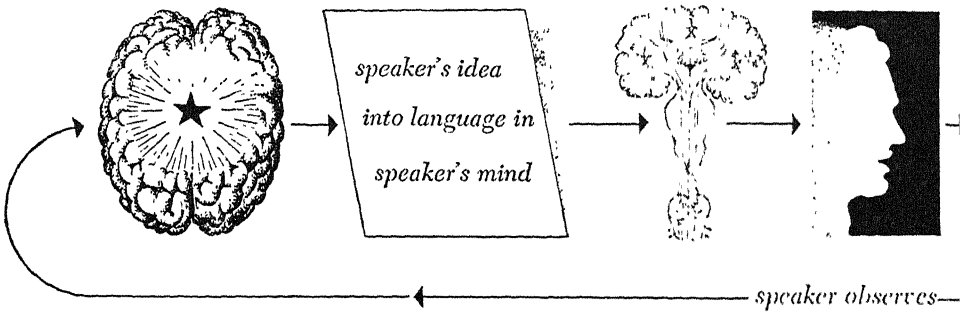
This communication of ideas to impart knowledge and to secure cooperative action is what we mean by the social function of speech. By means of this tool we cease to be isolated individuals, relatively weak in face of the forces of nature. We join forces to control our environment, developing the great strength of our industrial and political organizations. We hold these joint enterprises together and direct their course of action through language, written and oral.

By learning to think and to speak in language symbols, the human race has speeded greatly the rate of its own development. In his interesting book *Human Destiny,*[1] Lecomte du Noüy, the biologist, points out, "The incomparable gift of the brain, with its truly amazing powers of abstraction, has rendered obsolete the slow and sometimes clumsy mechanisms utilized by evolution so far. Thanks to the brain alone, man, in the course of three generations only, has conquered the realm of air, while it took hundreds of thousands of years for animals to achieve the same result through the processes of evolution. Thanks to the brain alone, the range of our sensory organs has been increased a millionfold, far beyond the wildest dreams; we have brought the moon within thirty miles of us; we see the infinitely small and we see the infinitely remote; we hear the inaudible; we have dwarfed distance and killed physical time. We have enslaved the forces of the universe, even before we have succeeded in understanding them thoroughly." He then goes on to explain the importance of language in this process: "Thousands of young dogs and cats and tens of thousands of chickens and other animals have been run over on the roads since the invention of automobiles. This will continue

[1]From *Human Destiny* by Lecomte du Noüy (Longmans, Green and Company, Inc., N. Y., 1947), pp. 120-122.

for a long time simply because the experiences of the parents who have survived by chance cannot be transmitted to the young for lack of speech and tradition. Articulated speech alone has already considerably shortened the time necessary for certain adaptations. What we call the education of young children can be considered as an extraordinarily quick short-cut, replacing the biological process of adaptation, and obtaining in one generation results better than those which required ages amongst the animals at the cost of innumerable deaths."

Thus, in the evolution of man, social processes involving speech have replaced the slower biological processes of adapta-



Here is a diagram of the circular response. Notice that each step is required to make the process complete. An idea forms in the speaker's mind, where it is translated into language symbols; reacting to impulses from the nervous system, the muscles used in speech convert these language symbols into audible speech; the sounds are carried as wave patterns in the air until they strike the eardrums of the listener; as nerve impulses, they travel to the

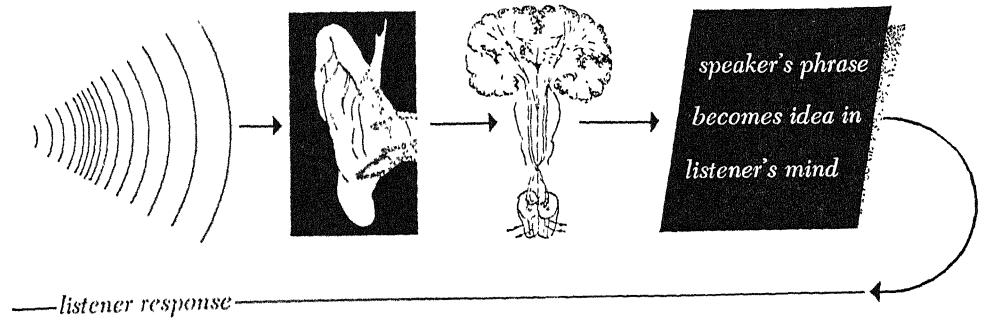
tion. This social function, the communication of knowledge from one individual to another, is the most important role of speech. As we study speech, therefore, we must be careful not to think of it as an isolated thing; we must think of speech in its functional setting, as a means of communication, as something going on *between a speaker and a listener.* We shall then be less concerned by what speech is than by what it *does;* its form and beauty will be important only in terms of the response it secures from those who hear it.

The nature of the speech act

WHAT IS the chain of events involved in this process of communication that we have just considered? What happens when one person speaks to another?

Speech as a circular response

We must realize first that the act of speaking is not a one-way process; it involves a series of interacting elements. Thus, the sound of my voice reaches my own ears as well as my listener's



brain, where they again become language symbols which convey meaning to the listener's mind; the listener reacts to what he has heard; the speaker observes this reaction and responds to it.

Thus we see that the process of communication depends not only on the speaker's saying something to a listener, but also on his constant awareness of the listener's reaction to what he says.

and causes me to talk louder, perhaps, or more slowly. Likewise, my listener, if he cannot hear, may cup his hand behind his ear; seeing him do so will cause me to raise my voice. A frown of perplexity on a listener's face may impel me to clarify my explanation, or a look of doubt may cause me to offer added proof. This interaction is, of course, most obvious in the give and take of conversation and group discussion but, although less obvious, it is present and important even when only one is speaking and the rest are listeners. Not only does the speaker cause his audience to

react, but the listeners' reactions constantly influence the speaker's speech; and since he also listens to himself, the speaker constantly reacts to his own efforts. This continuous interaction is often called a *circular response*, and is a fundamental characteristic of the act of speaking.

For the sake of simplicity, however, let us break this chain of interaction at some point, and describe the process of speaking as if its various elements occurred in a direct sequence. (1) We shall begin with an idea in the speaker's mind which he wants to communicate to a listener's mind. How he got the idea—through observation, reading, or listening to others—is of no concern to us at the moment, nor is the reason why he feels impelled to transmit that idea to another. We begin at the point where he has the idea and wants to tell it. (2) He must translate the idea into language symbols of some kind: words, phrases, sentences—in English or some other language. As yet, however, these language symbols are mental concepts only; they have not emerged from the speaker's mind. To make these symbols audible, (3) nerve impulses from the central nervous system must actuate and control the complex systems of muscles used in speech—the breathing muscles, the muscles of the larynx and jaw, the tongue, the lips, etc.—and (4) these muscles must react in a coordinated movement to produce the proper sounds.

But these sounds are now no longer words and sentences; they are merely disturbances in the molecules of air surrounding the speaker, a wave pattern of compressed and rarefied particles of gas. (5) The outward movement of these wave patterns through the air transmits the sounds the speaker made until they strike the eardrums of a listener. (The use of telephone or radio, of course, introduces additional steps by changing sound waves to electronic waves and back again to sound waves.) (6) In the ear of the listener, the waves of compressed and rarefied air are again translated into nerve impulses and (7) are carried to the brain by the auditory nerve. When this happens, the listener has "heard" the sounds but he has not yet understood the speaker. He must (8) recognize these nerve impulses as language symbols—words and

sentences—and he must (9) attach a meaning to this series of symbols. (10) Finally, the listener reacts at this point, and the speaker, observing his reaction, responds to it, thus continuing the circular response. The process of communication is complete only when these ten steps have occurred. (See diagram on pp. 28-29.)

From this description, it is easy to see why speakers are so often misunderstood by those who hear them. A break or distortion *anywhere* along this chain of events between speaker and listener will result in the listener receiving an idea different from that intended by the speaker. Poor choice of language by the speaker (step 2), poor articulation (steps 3 and 4), interfering external noise (step 5), partial deafness (steps 6 or 7), possession of an inadequate vocabulary or misinterpretation of the meaning by the listener (steps 8 or 9), failure of the speaker to observe his listener's reaction (step 10)—a break at any one of these points will result in distorted or incomplete communication.

Speech as habit

If each step in this process of oral communication required the conscious effort of the speaker and listener, talking to one another would be slow and painfully laborious. Yet we know that, in spite of the complexity of the process described above, speech is, for most of us, easy, natural, and spontaneous. This is because so much of the act of speaking and of listening to the speech of others is automatic. By practice, we have reduced much of the total process to the level of habit. Thus, when we see a certain animal, the word "cat" automatically occurs to us; and if we wish to talk about that animal, habit has established appropriate neuromuscular patterns so that our speech mechanism produces the sounds of the word "cat" without much conscious effort. Even the sentence structure we use and to some extent the arrangement of the larger units of thought we express are profoundly influenced by our habits of thinking and speaking. To the extent that the various steps in the act of speaking become habitual through practice, therefore, the easier speaking becomes for us. By the same token, however, the more our speech becomes a habit process, the

less conscious we are of it *regardless of whether our habits are good or bad.* "Practice makes permanent"—but not necessarily perfect. As students of speech, we may profit by examining our habits of speech at each stage of the communicative process described above to see whether our habits contribute to the clarity with which our ideas are transmitted or whether they distort or prevent easy communication.

Thinking and emotion in speech

BEHIND the actual process of communication we have just examined lie the thinking processes of the speaker and the listener and the patterns of emotional reaction which they possess. Leaving the details of their practical application in speech composition for later study, let us here consider a few aspects of their fundamental nature.

The thinking process

Thinking consists essentially of *identification, classification, determining relationships,* and *solving problems.* We begin by observing the environment around us. A certain object catches our eye and we note its shape, color, and size; we feel its texture, and perhaps lift it to note its weight; we may smell or taste it as well. This combination of impressions is remembered, and serves to *identify* that object for us if we are confronted by it again. Suppose later in the day we come across another object similar in every respect except size; the second object is a little larger. In spite of this difference, we note how similar our impressions of this new object are to our memory of the first one and we say to ourselves, "This is the same sort of thing." Later, we repeat this process as we encounter more and more similar objects, until we become aware that all of them may be thought of together as a *class of things* having similar characteristics. At this point we are likely to coin a name for our classification—we say to ourselves, let us call these things "rocks."

From this point on as we observe new objects we say, "This is a rock," or "This is *not* a rock," depending on whether they have similar characteristics. Similarly, we classify other objects, events (falling—not falling), and qualities (hot-cold, black-white). As our thinking proceeds, we subdivide our classes into smaller units (limestone, gravel, etc.) and combine them into larger classes (rocks + dirt + humus, etc. = land), and give each of them a name. We even note intangible similarities in qualities and behavior and group them together in such categories as "beautiful" and "friendly." This form of thinking enables us to arrange our impressions in an orderly way; we are able to deal with relatively few *classes* of things instead of an infinite number of slightly different *individual* things. On the other hand, we run the risk of forgetting the differences which always exist between individuals in a class, and at times of mistaking the *name* we have given a class of things for the things themselves. (Just what, for example, is "New York State"?) The study of logic and of semantics is concerned with these problems.

Another type of thinking deals with relationships other than mere classification. We note, in the objects around us and in the events which occur, certain connections and sequences that are regular. One type of event *follows* another; one type of object is *larger* than another; qualities A and B always occur together, but never when quality C is present. We note these relationships, and use our knowledge of them to analyze our experiences and predict the results of our actions. Thus we think *back* and think *ahead* in terms of related phenomena.

Much thinking of the types described above would be purely academic were it not for its application to another form of thinking which we do, namely, problem solving. Suppose a man is separated from his dinner by a high board fence which he cannot scale. If he does not *think about it,* he may waste his energy in aimless running back and forth and fruitless efforts to jump high enough to climb over; failing in his effort, he sinks down exhausted and hungry. But if he thinks about the problem, he does his running and jumping *in his mind;* employing the processes of

classification and relationship applied to his previous experience, he concludes that such action would be fruitless. By analyzing the nature of his problem and reviewing his experiences in solving similar problems, he concludes that he must build a platform or ladder of some sort and goes about doing so. This type of thinking, then, is creative and imaginative. By manipulating and combining mental concepts, one *puts together a pattern of action* in his mind before expending energy to apply it.

In all these thinking processes, you will note the important part played by language, for it is the names of things we manipulate in our thinking to save the effort of manipulating the things themselves. Thus the speaker uses language in his own thinking and in leading the thinking of his audience. In general, it may be said that clear thinking and sloppy language do not occur together.

Emotion and its effects

From our discussion of the thinking process it might be inferred that human beings are ruled by reason. This, however, is not the case. A very large part of human behavior is emotional in nature or at least colored by emotion. Ages ago, in the struggle for survival, the human race developed certain patterns of reaction to the dangers that beset it. The basis of these patterns still persists in what we now call anger, fear, excitement, and the like. These reactions have a strong physiological foundation: when we become angry or afraid, adrenalin is secreted, blood sugar pours into the bloodstream, the heart beats faster, and our breathing rate is changed. Our bodies prepare, as bodies did in past ages, to meet the emergency—to run or to fight. Civilized man, of course, has largely substituted words for deeds, the language symbol for the act. Thus we become angry when we are struck by a word just as much as if by a fist, and we strike back in the same symbolic way. *But the physiological processes go on just as they did in the past* —and we feel angry! The thinking processes decribed above may serve to modify and direct our behavior, but the basic emotional patterns are automatic to a large extent and beyond our conscious control.

Emotion, of course, varies in intensity. Most psychologists agree that a *mild degree of emotion* is nearly always present and serves a beneficial purpose. Such emotion exhibits itself in a feeling of pleasantness and controlled enthusiasm or in mild irritation which stirs us to improve our lot. (A speaker, for example, who does not feel somewhat stimulated when confronted by an audience is likely to speak poorly as a result of his very apathy.) A second level of emotion, which we may label *strong emotion,* tends to differ in type as well as degree. Usually, strong emotion has a focal point: we are angry *about* something or *at* somebody; we are afraid *of* something. Moreover, strong emotion usually (though not always) is of a definite type—fear, rage, love, etc.—rather than being a vague and general feeling. The physiological changes are greater than in mild emotion, and we are prepared to exert strong effort, but we are still capable of coordinated action. We can consciously control to some extent what we do though it is difficult to keep from doing something. Our energies demand release, but we can direct them in an organized fashion. The extreme degree of emotion, however, is a *disrupting emotion.* When emotion is very strong we may lose control of ourselves entirely. We may "freeze" as some animals do when startled, unable to move or speak, or we may break out in random and unintegrated movements having no value whatsoever. The level of emotion at which disruption sets in varies from person to person, but it is rarely reached in situations where previous experience has established appropriate action to solve the problem. Thus the trained soldier is deathly afraid, but he does not go to pieces under fire *because he has practiced what to do about it.*

The speaker may use his knowledge of emotion both to manage his own emotional reactions and to stir the feelings of his listeners. He may increase the vigor of his own speaking, and minimize his fear of criticism, by talking about subjects which arouse his own enthusiasm or strong feeling. He may arouse his listeners to action by describing emotion-provoking situations to them. To put it simply, he may use his own and his listeners' thinking processes to give sensible direction to his proposals, and he

may use his knowledge of emotion to give power and exhilaration to his own speaking and to the active response required of his audience.

The theories and concepts of speech and the facts about it which we have examined so far in this chapter are drawn from existing knowledge of the subject. Let us turn now to examine some of the sources from which that knowledge comes, and to note how the study of speech has been influenced by the various viewpoints from which it has been approached.

Sources of knowledge about speech

THE SCIENTIST attempts to discover truth by carefully controlled observation. The artist, however, seeks not so much to discover truth as to express it in a creative manner. The scientist sets out to test the truth of a clearly-stated hypothesis: he devises a systematic and unbiased method for collecting and analyzing data bearing on this hypothesis. Finally, he draws his conclusions from these observations, and limits his assertions strictly to what the data clearly show. The artist, however, projects himself into his work: he applies a sensitive and creative imagination to his observation until he has conceived a design which embodies the true essence of the thing he has observed or felt, and which is expressed in an effective pattern. He then applies his artistic skill in molding the raw material with which he works into a complete and beautiful expression of that design. And if he is engaged in one of the practical arts like architecture, his design and execution will be concerned with usefulness as well as beauty.

The study of speech employs both of these methods: the scientific and the artistic. Thus, through the scientific study of speech, we may learn a great deal about its phenomena, and we may test many of its basic hypotheses in an objective manner. And since speaking, like writing or painting or designing bridges, is a form of creative expression, we may learn a great deal about how to do

it by a study of the creative methods recommended by experts and by a study of the great masterpieces themselves. We must not expect all the principles we study to be capable of scientific demonstration, for creative expression is an individual act and varies from person to person. But we must also realize that people are sufficiently alike biologically and psychologically, and that sound waves and language symbols behave with sufficient consistency to make possible the scientific study of many of the basic aspects of speech. Let us consider, then, some sources of knowledge about speech phenomena and about the creative act of speaking to which we may refer.

A priori assumptions

To begin with, certain facts and principles have to be accepted *a priori:* at face value. Like the axioms of mathematics, they are accepted because they are self-evident and any variation from them is obviously absurd. For example, consider the following: "The ability to speak depends upon the possession of the physical organs of speech (tongue, vocal cords, etc.) and the ability to use them properly." Obviously, a person with a paralyzed tongue or cleft palate or damaged vocal cords will have difficulty speaking well if at all. Or consider this statement: "Speaking requires the use of language." Presumably one could communicate vocally to some extent without using words, but he would be sharply limited in the number and variety of ideas he could express. As soon as his grunts and groans and hisses began to have specific meanings, he would actually have coined a new set of words and have created a sort of language. From self-evident assumptions like these, we derive logical corollaries such as, "The proper choice of words is necessary for effective speech," or, "Flexible and energetic use of the tongue and lips is important for distinct utterance." The truth of such corollaries will depend, of course, both on the basic assumptions on which they rest and on the logic with which they are derived. Learn to test the validity of such statements as you study them.

Another type of assumption you will encounter in the study

of speech is "intentional" in nature; that is, such an assumption expresses a point of view or purpose. Your acceptance of this kind will depend upon your agreement with the viewpoint expressed. For example, consider the following statements: (*a*) "*the purpose of speech is to communicate ideas from one person to another*," and (*b*) "*the purpose of speech is to express one's ideas well.*" If you accept statement (*a*), the effectiveness of speech is determined by its success in *transmitting* ideas, but according to statement (*b*), effectiveness consists *merely in expression*. According to (*b*), you could make an excellent speech all by yourself with no one to listen, so long as you expressed yourself to your own satisfaction; but according to (*a*), the perfectly-expressed speech is no earthly good unless someone else hears it and understands what you mean. Assumptions of this type are not accepted as obvious truth by everyone, nor can they be proved universally true or false. Acceptance depends upon each individual's intention or purpose. One must determine his own point of view, and then make whatever assumptions of this kind are consistent with it. The author, for instance, agrees with the first assumption (*a*) stated above, and for elaboration of it you may want to refer back to the opening sections of this chapter. Many of the later suggestions in this book are also based on that assumption, and your acceptance of these suggestions will depend somewhat on whether or not you agree with it.

Expert opinion

The fact that a great many people say a thing is true does not make it so, and even experts can be wrong in their opinions. Nevertheless, when there is substantial agreement on the truth of a principle among those who have devoted careful study to it, or when those who have used a given method agree to its value, there is at least a strong presumption that they are right. Many of the principles and methods included in the study of speech come from this source. Indeed, principles of classical rhetoric stated by Aristotle and elaborated again by Quintilian will be found reiterated in most books on speech composition today. The successful

application of these principles over so long a period is evidence of their essential soundness. Of course, success may have come in spite of following some of these principles rather than because of them; but until proof to the contrary is presented, we are safe in accepting these principles and methods as valid and well worth applying.

Direct observation

A great deal can be learned about speech simply by observing others speak, analyzing the methods they use, and noting the results. Most of us make such observations in a random fashion all the time. By going about it systematically, the soundness of our judgments can be improved. Thus we may select in advance the type of speaking we wish to observe, and what aspects of speech we intend to concentrate attention upon; we may devise a systematic way of recording our observations so that their bearing upon the principle or method we are studying can be easily summarized and a judgment made. Essentially this was the method used by Charles Darwin in preparing his great biological study *Origin of Species.* To a very large extent, this is also the method used by most of the experts on speech referred to in the preceding paragraph. We know, for example, that Aristotle used this method on nearly every subject about which he wrote; indeed, even in natural sciences, it is interesting to note that modern science disagrees with Aristotle chiefly on those points where the technics of observation and the apparatus used have been improved. These facts suggest that the more completely expert opinion is based on systematic observation, the more credence can be placed in it. If we can verify the conclusions by our own observations, we can be doubly certain.

Two mistakes should be avoided in making observations of this sort. One must be careful not to project his preconceived ideas into his observation. It is quite easy to see what we *expect* to see. While the observer cannot entirely divorce himself from his observation, he can guard against allowing his judgment to be swayed by this tendency. The other mistake consists in limiting

one's observations to situations which are not typical or are insufficient in number. Thus, what is observed to be effective speaking in the United States Senate might not be effective in a business conference and what was a good speech in Cicero's time may not be today. Likewise, conclusions based on observing the speech of a few good speakers cannot be accepted as universally true of all. If these mistakes are avoided, a great deal can be learned about speech by observing it directly.

Historical evidence

Men and women have been speaking for a long time. Obviously, no one person could directly observe speech through the centuries in the manner suggested above. But careful study of historical and linguistic source material can disclose a great many facts about speech. Development and change in the English language and in its pronunciation are disclosed in this way. The written reports of contemporary observers give us information about the lives, the manner of speaking, and the influence of great speakers of the past. Biographical material sometimes explains the influence of environment and education upon these men, and in some instances even tells us their methods of speech preparation. Moreover, a study of history provides background on the economic and social conditions existing when they lived and on the issues (many of them still pertinent today) about which they spoke.

Of course, knowledge derived from this source is always incomplete, and conclusions must therefore be limited and tentative. Moreover, care must be taken to evaluate the thoroughness and freedom from bias of the source material used. For instance, all sorts of conflicting reports were printed in the newspapers of the day regarding Lincoln's now famous speech at Gettysburg, yet it is still not clear just how effective it was *as a speech* on that day. In addition, one must be careful to seek out primary (original) source material, because a second- or third-hand written report about what happened is just as likely to be inaccurate as hearsay oral evidence.

Textual analysis, pictures, and recordings

The texts of important speeches are often recorded in written form. In modern times, even the voice is frequently recorded, and sometimes newsreels preserve the visible as well as the audible record of speech. With modern equipment, these records are often made not only of great speakers, but of speakers of all kinds. Such records provide a useful source for a great deal of knowledge about speech, especially since a careful and leisurely study can be made of them. Vocabulary, sentence structure, types of logic and emotional appeal, intonation, pronunciation, appearance, movement—all these can be studied from appropriate types of records, and many such studies have been made. One word of caution: printed texts are often unreliable because speakers sometimes edit their remarks before printing so that the record shows what they wish they had said rather than what they actually did say.

Experimental studies

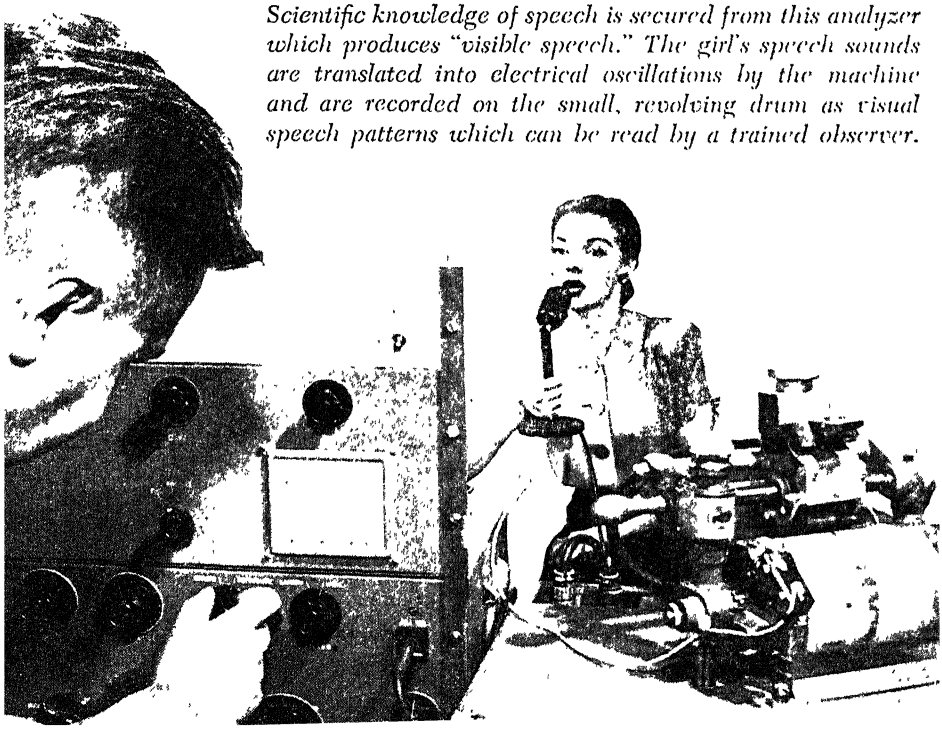
Certain aspects of speech may be subjected to experimental study. Here the observer not only controls his observation, but he also controls the phenomenon itself. In order to simplify and narrow his field of observation, and to rule out complicating influences, he sets up a set of conditions under which he permits or causes an event to occur. Many times he uses apparatus to secure accurate and objective data. An increasing amount of knowledge about speech is being gathered from this source, including information about such widely different questions as how the vocal chords vibrate, what effect emotion has on the voice, how important humor is in influencing opinion, how to build loud speakers for reproducing the voice with maximum intelligibility, and what mannerisms of speakers annoy audiences most.

Experimental evidence, of course, provides us with the most reliable information possible about those aspects of speech which can be studied in this way. We must remember, however, that the very controls necessary for conducting an experiment tend to destroy the spontaneity with which people usually speak in nor-

mal situations. Thus I may not speak quite the same into a microphone in a laboratory with a pneumograph around my chest as I would before a live audience and without this apparatus. One must be careful not to overextend the conclusions reached in an experimental situation. Nevertheless, this source of knowledge about speech is very important, and a growing number of experimental studies is being made each year. You would be well advised to keep abreast of such information in publications like the *Quarterly Journal of Speech*, *Speech Monographs*, and the *Journal of Speech Disorders*.

Inferences drawn from other fields of knowledge

Perhaps no other field of study leans so heavily on other areas of knowledge for added information as does the study of speech. Speech performs so important a function in both personal and social life, and depends upon the interplay of so many forces—biological, physical, and psychological—that it seems like the hub of a wheel, dependent upon the support of a great many radiating



Scientific knowledge of speech is secured from this analyzer which produces "visible speech." The girl's speech sounds are translated into electrical oscillations by the machine and are recorded on the small, revolving drum as visual speech patterns which can be read by a trained observer.

spokes. Thus the physiologist tells us a great deal about how our vocal apparatus works. The psychologist gives us insight into problems of memory and emotion. The physicist helps to explain the nature of the sound waves our voices make. The linguist traces the sources of our language. Historians, economists, journalists, and students of literature and the arts—all present to the student of speech a large body of information and varied methods of study. From all of these, inferences may be drawn which relate to problems in speech. You will find that many of the principles set forth in this book are based upon such inferences.

The influence of classical rhetoric

AT THIS point we may well pause to remember the strong influence which classical rhetoric has had on the study of speech, and particularly on public speaking. Too often we tend to think of the study of speech as something new and different, whereas actually it is one of the oldest branches of academic study. The great scholars of Greece and Rome gave particular attention to the study of rhetoric (literally in Greek: "the art of speaking"), and their systematic writings on the subject are among the world's great scholarly works.

Rhetoric, of course, covers the use of written as well as spoken language, and the classic scholars included the art of writing in their studies. But the printing press had not yet been invented; books were scarce; and therefore reading and writing were far less important than speaking, dramatic presentation, and poetic declamation. The principal emphasis in classic rhetoric therefore was on language in its spoken form.

After the Dark Ages, the revival of learning in western Europe centered upon the Greek and Roman manuscripts that had been preserved. Classic rhetoric thus became the basis of later study in the field, and its influence was carried across the Atlantic with the establishment of American schools and colleges. It is interesting to note that, allowing for changes in terminology and emphasis, the

range of subject matter and most of the basic principles included in modern textbooks on public speaking are similar to what is to be found in the writings of the classic scholars. If the persistence of these principles of rhetoric were only the result of historical tradition, we could well be skeptical of their value; but the fact that they have been *successfully used* by speakers through the ages suggests that the initial formulation of these principles by the classical rhetoricians was based on keen observation and insight on their part.

Let us consider briefly, then, five men who lived in Greece and Rome whose names should be familiar to every student of speech.

Corax

Corax, a Sicilian Greek, lived during the fifth century B.C. Law courts had been set up in Syracuse to settle the claims of returning exiles whose land had previously been taken from them by the tyrants whose rule had now been overthrown. Rival claimants appeared in these courts to argue their respective titles to the land. Corax made a study of these arguments in court, and worked out a plan for the arrangement of the subject matter in speeches of this sort. He also made a study of the use of evidence to establish *probability* in those cases where certainty could not be proved. His treatises on speech organization and on the nature of probability are generally considered to be among the first systematic presentations of the principles of public speech.

Plato

Primarily, Plato (427-347 B.C.) was a moral and political philosopher. His interest in rhetoric arose from his dislike of the use made of it by the orators of Athens where he lived. He felt that too much emphasis in the rhetoric of his day was placed upon verbal trickery rather than upon careful logic and thorough knowledge of the subject. In the *Dialogues,* he emphasized this point, and outlined what he considered the "true" rhetoric based on truth and moral purpose. In doing so, however, he recognized

the importance of a speaker's knowing the nature of the human "soul"—by which he meant what we now call psychology—in order to adjust his speaking to the understanding of his audience. Besides his emphasis on truth and morality of purpose, his chief contribution to classical rhetoric was his further development of the principles of speech composition.

Aristotle

Aristotle (384-322 B.C.) studied under Plato and was strongly influenced by him. His work reflects a marked ability to classify and organize all of the existing knowledge of his times in a systematic fashion. His *Rhetoric* was the first comprehensive and systematic presentation of the subject in unified and integrated form. He discussed the speaker and his training, the speech and its development, and the audience to which speech must be adapted. His treatise is distinguished not so much by what was new in it, as by its thoroughness and its practical usability. For this reason, the *Rhetoric* has had tremendous influence, actually providing the basis for nearly every subsequent work in the field.

Cicero

Cicero (106-43 B.C.) is known primarily as a great Roman orator. His speeches have served as models of oratorical art down to the present day. Yet his oratory was no accident. He studied its principles carefully, and wrote about them from the viewpoint of one who was concerned with their practical use. He was interested in the proper training of the orator and recommended a breadth of education far wider than the study of rhetoric alone. His writings differ in principle very little from those of Aristotle except that he devotes more emphasis to style of composition and delivery. His best known works on this subject are *The Orator* and *On Oratory.*

Quintilian

Quintilian (A.D. 45-96) was a Roman educator rather than a speaker. His great treatise, *Institutes of Oratory,* consisting of

twelve books, presents an entire course of study for the education of the speaker. Like Cicero, he believed that the orator must have knowledge and character as well as skill. To him, the great orator was always the good and able man speaking well. The principles of rhetoric presented by Quintilian lean heavily on Aristotle, but he adds to them the educator's advice on how to master the use of them. He too covers the entire range of subject matter, including everything he felt a speaker should know.

From the writings of these five men have come most of the principles of public speaking, tested through long experience and modified by more recent psychological study, but essentially the same in both extent and substance. The serious student of speech will gain interest and breadth of understanding by reading from the works of these men, all of which are available in English translation.

Viewpoints toward the study of speech

IN THE United States, the study of speech has taken a variety of forms in which the emphasis has shifted from one to another phase of the subject. At the risk of oversimplifying, let us review briefly the major points of view in order to see how each has contributed to our present concepts of speech education.

The rhetorical approach

As suggested above, from the earliest colonial days down to the present, the study of speech has included the study of rhetoric. The emphasis, however, of those who followed the rhetoric tradition tended to be placed upon the speech itself rather than upon its delivery. Study was focused on form and content, upon logic, structure, and style. The use of anecdote and figures of speech, of contrast and climax, and the achievement of unity, coherence, and emphasis were studied through examination of the masterpieces of oratorical literature. Speeches often were written, carefully revised, and memorized verbatim in order to preserve their rhe-

torical perfection. In the effort to construct a perfect *speech*, both the speaker and the audience were at times forgotten and the aim of rhetoric in the classic sense was ignored. This extreme viewpoint did not persist and does not exist today except where speech is taught by those whose principal interest is in the written rather than the spoken use of language. Mastery of structure, content, and style remains, however, an important part of the study of speech today.

The mechanistic approach

A French teacher of singing and dramatic art named François Delsarte (1811-71) is usually considered responsible for originating a strong movement in the nineteenth century which placed major emphasis on the mechanics of speech. His thesis was that, since listeners could not see within the mind of the speaker, but received from him only visible and auditory impressions, the training of the body and the voice was most important. Careful drills were prepared, and an elaborate system of gestures and vocal modulations was devised to fit every type of thought and emotion. A speaker attempted to "suit the action [and the voice] to the words" in accordance with this system so that the audience would receive the proper impressions and would respond to them. In several different forms, a similar approach was represented in the United States by Rush and Murdock, and by Robert Fulton and Thomas Trueblood, whose *Practical Elocution* was a favorite textbook in the early years of this century. To them we are indebted for much of the terminology describing the physical and vocal manipulations used in speaking and for many of the drills used in developing skillful speech delivery. These men, of course, also insisted on sincerity of purpose and on logic and substance in speech content; but the natural result of teaching from this point of view, as done by the multitude of private teachers of "elocution and dramatic art" who came after them, was to emphasize the superficial and mechanical aspects of speech. The very word "elocution" fell into disrepute, and suggested insincerity and bombast. Skill in the mechanics of speech is still emphasized

today, but it is taught as a means to an end rather than as the core of instruction.

Dynamic self-expression

A natural reaction to the artificiality resulting from too mechanical a following of the rules of elocution was the desire to talk as one pleased—to express oneself spontaneously. This reaction was crystallized in the teachings of Samuel S. Curry, who founded a "School of Expression" in Boston. Although by no means forsaking vocal and physical drill as a means of developing skill, Curry emphasized the importance of self-impression preceding expression. Students were encouraged to "fill themselves full"—to saturate themselves with knowledge of the subject and to build up within themselves sincere emotion—so that the expression would be spontaneous, dynamic, and individual. This viewpoint has been oversimplified by some to mean that if one "filled himself with the subject, the expression would take care of itself," an attitude which easily leads to a careless arrangement of subject matter and a sloppy delivery that was never condoned by the Curry School. The renewed emphasis on personal sincerity and individuality represented by this point of view, however, has been retained in speech education today.

The psychological approach

The growing influence of psychology has been widely felt in the study of speech. Both the nomenclature and the emphasis of contemporary rhetoric have been influenced by it. The widely used books on public speaking by A. E. Phillips and James Winans were strongly influenced by the psychology of William James and his contemporaries. Charles Woolbert applied the tenets of Watson's behavioristic psychology to the training of speakers and readers in a book that was very widely used in beginning courses. The growing interest shown by psychologists in personality problems has been reflected in a fairly wide attempt to use speech training as a means of personality development as well as for increasing communicative skill. The development by psychologists

of methods for measuring attitudes and opinions has led to a reappraisal of the methods of argument and persuasion. In the main, however, the influence of psychology has been to modify and supplement rather than to change the direction of speech education. Greater emphasis is placed on the psychology of the speaker and the audience than formerly, and speech is recognized as the crucial link between them; but rhetorical structure and skill in delivery are still the substance out of which that link is forged.

The clinical approach

Recent awareness of the large numbers of children having seriously faulty speech has led to a very rapid growth in the remedial speech program. Medical interest in this problem antedates Hippocrates, and educational and clinical psychologists have given it considerable attention. But only in recent years has a concerted effort been made to deal with it through the joint efforts of professional experts in speech as well as in psychology and medicine. By their detailed analysis of the various speech disorders, much has been learned about the neuro-muscular and psychological processes involved; and by a study of case histories, they have discovered many of the predisposing causes which exist in the environment and early training of children with speech deficiencies. Students of speech pathology have developed clinical procedures for diagnosis and for individualized re-training that have contributed substantially to our knowledge of an area of speech too long neglected. Moreover, through their study of the nature and cause of speech defects, they have added greatly to our knowledge of the processes involved in normal speech.

The physiological, phonetic, and acoustic approaches

In addition to the major trends in the study of speech described above, there have been several other types of study which have substantially contributed to our knowledge of various specific phases of the subject. A continuing study has been made of the anatomy and physiology of the speaking mechanism. Phone-

ticians have studied pronunciation, and the factors which influence it from linguistic, historical, geographical, and experimental points of view. The acoustics of sound, and especially of speech sounds, has been studied by those especially interested in voice science. The development of "long distance" speech transmission by telephone and radio, and the recording and reproduction of speech on disc, film, and wire have added impetus to this type of investigation. These studies have added to our detailed knowledge of the speech sounds themselves and the mechanics of their production; they have provided useful technics for recording and measuring speech performance; and they have contributed important data on the factors which make speech intelligible to the listener. The facts they have disclosed have proved particularly useful in the correction of faulty speech and in dealing with the speech problems of the hard of hearing.

There have been many other points of view from which speech has been studied. Limitation of space prevents their inclusion here either because they have been subordinate phases of the major viewpoints already described, or because they have had only temporary influence. An exception to this has been the omission of reference to drama and the theater arts. Adequate discussion of these phases of speech is beyond the scope of this book and has therefore consciously been omitted even though the study of those areas of speech is widespread and influential. It should be added, however, that the major points of view described above roughly parallel similar points of view from which dramatic art has also been studied in the United States.

The eclectic approach

No one of these viewpoints stands alone in the United States today. The modern study of speech comprises a judicious blending of the useful aspects of each of them. We are less concerned today with subscribing to a "school of thought," or to a limiting study in one area of the field than we are in learning what is true and useful, and in developing a breadth of knowledge and a high level of skill.

as "habits of speech." In one or two sentences each, explain why you think they are good or poor habits.

4. Report to the class on the speech habits exhibited by someone you have recently heard speaking from the platform or on the radio.

5. In speeches you have heard or in articles or editorials you have read, find examples of each kind of thinking described in this chapter. Be prepared to discuss in class the relationship between *thinking* and *language* as employed in these examples.

6. From your own experience, select occasions when you have experienced each of the three degrees of emotion (mild, strong, disrupting) described in this chapter. As accurately as you can remember them, write out a brief description of your feelings and outward reactions.

7. Describe to the class an instance you have observed in which a speaker aroused the emotions of his listener (or listeners). Did this emotional response help or hinder him in achieving the purpose for which he spoke?

8. From each of three courses in which you are enrolled during this school term, select one important "fact" or principle recently studied. Determine which one (or ones) of the "Sources of knowledge" discussed in this chapter is the basis for each of these "facts" or principles.

9. Be prepared to participate in a class discussion of the "Sources of knowledge" which underlie the main points covered in Chapter 1 of this book.

10. Prepare a short oral report giving a brief biographical sketch of one of the classical rhetoricians mentioned in this chapter. (For information, refer to the *Encyclopaedia Britannica* first, and ask your reference librarian for additional sources containing more detailed material.)

11. From a list of other textbooks on speech, both old and new, suggested by your instructor, choose one for a short report on the "Viewpoint toward the study of speech" represented by it. Base your report on a careful study of the preface and the introductory chapter, followed by a quick scanning of the remaining content of the book as shown by chapter and section headings.



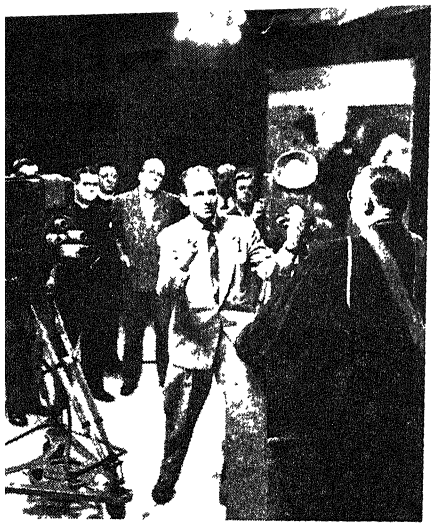




By speaking often, the student pictured at the right has learned to combine his voice and gestures effectively. Notice his erect posture and animated expression. To practice intelligently, you should study the qualities of good speaking. In the top picture, students analyze recordings. Below, a group watches and listens to a speaker on television.

BASIC PRINCIPLES OF DELIVERY

Effective speaking depends both on what *you say and* how *you say it. These two—the content and delivery of your speech—work together to help you communicate your ideas to others. Although content and delivery cannot actually be separated,* how *you say something will be emphasized in the next four chapters. Your instructor will guide your efforts toward improving those elements which will benefit you most; but your progress will depend largely on your own practice in mastering them.*





To correct individual speaking problems, you will need the advice of an instructor. At the top a TV consultant uses vigorous gestures to show a minister how to vitalize his sermon on television. The Red Cross club worker in the center picture is being taught to use a microphone. Below, Robert Montgomery gives President Eisenhower some last-minute tips before the president delivers a national radio-television address.










Study the gestures and expressions of Madame Pandit, Pierre Mendès-France, Alben Barkley, Anthony Eden, Ralph Bunche, and Earl Warren. See if you can determine some of the qualities that have contributed to their speaking ability.



PHYSICAL BEHAVIOR ON THE PLATFORM

The first chapter gave brief suggestions for meeting the basic requirements of effective speaking. In this chapter, we will begin to study in more detail the development of skill in presenting a speech to an audience. Just as the pitcher who throws the ball controls it, giving it direction and power, so the speaker may give to his speech strength and vitality by the particular manner of his delivery.

The speaker, however, must remain an individual. Straightforward sincerity is the best assurance of effective speaking. The point of view of this chapter and of those which follow is not that you should develop a mechanical set of arm movements and vocal manipulations with which to astound your audience. Such artificiality is to be abhorred. In fact, effective delivery cannot be learned merely by applying a set of fixed rules; effectiveness comes from long and continual practice under the direction of a competent instructor who can help smooth out the rough spots as they appear and encourage the development of your individual points of strength.

There are, nevertheless, a few principles and suggestions which good speakers have always found effective. An understanding of these principles will assist you to make the most of your instructor's individual criticism. You will do well to try out the suggestions presented; some of them will do much to improve your effectiveness. While practicing for the first few times some of the technics suggested, you may feel a slight awkwardness; do not let this feeling discourage you—many valuable technics seem awkward until your use of them has been perfected to the point where they become habitual and easy. Whenever you are in doubt, consult your instructor; he will show you how to apply these suggestions to your own individual problems.

Roughly speaking, there are two aspects of delivery: that which people see, and that which they hear. We may speak of the former as the speaker's *physical behavior on the platform,* and of the latter as his *use of the voice.* We shall consider only the first of these points in this chapter and leave the second to be discussed in the three which follow.

That this physical aspect of delivery is important becomes apparent after a moment's thought. The eyes are quick to see any discrepancy between the attitude of the speaker and what he says. Through visual impressions the audience makes its first estimate of the speaker—of his sincerity, his friendliness, and his energy. They read these things from his facial expression, from the way he stands and walks, and from the things he does with his arms and hands. Many times a slight shrug of the shoulder or an expressive movement of the hand is more revealing than a hundred words could be.

Contact with the audience

THE FIRST thing a speaker must do when he addresses an audience is to make them feel that he is talking to them personally. Most audiences do not like to feel that the speaker is merely broadcasting a speech to which he graciously permits them to lis-

ten. They want to feel a sense of personal relationship as if the speaker were engaging them in a conversation.[1]

Visual directness

Nothing is quite so important a means of establishing personal contact with the audience as the simple device of looking them in the eye. For this reason, reading a speech or even too close a use of notes invariably reduces the effectiveness of the speaker so far as contact with the audience is concerned. Of course, it is impossible to look in the eyes of each member of the audience at the same time; the attempt thus to take in the whole audience at one glance results in either a vacant gaze or a crossing of the eyes. Do as you would in a conversation: pick out one person and talk to him personally for a short while, looking him in the eye as you do so; then shift your gaze to someone else in a different part of the audience and do the same with him. Be careful that you pick out people in various parts of the audience and that you stay with each of them long enough to avoid the appearance of simply wagging your head. Whether you are able thus to look in the eyes of everyone in the audience during the course of your speech is unimportant; the fact that you have talked personally with some of them will show that you have made the attempt and that your attitude toward them is personal.

Mental attitude

This sense of audience contact cannot be secured without the proper mental attitude on the part of the speaker. You must be thinking of your audience as you speak to them or your face will show a faraway look that betrays you. Develop the habit of watching the reaction of the audience to what you say. Know the content of your speech so well that you do not have to spend all your mental energy remembering the sequence of your ideas. Be interested in the people before you and keep thinking of them as you speak.

[1]See discussion of the "conversational mode" in Chapter 1.

Posture

BY POSTURE we mean the speaker's stance. How do you stand when you talk to people? Are you erect? comfortable? alert? There is no one way to stand that is best for a speaker; but there are several things which all speakers should avoid. In general your posture should be comfortable without being slouchy; erect without being stiff. It should be such that it gives the impression that you are alert and "on your toes." Avoid too much hiding behind the speaker's table or stand. If you cannot do so unobtrusively, beware of putting your hands in your pockets or putting them on your hips as if about to perform gymnastic tricks. Avoid the stiffness of a military posture and the widespread legs of a sailor in a bad storm. Let the weight of your body fall on the balls of your feet rather than on the heels but do not jiggle up and down on them. Let your bearing be that of a lady or gentleman, alert, self-possessed, and at ease. Stand erect, not with the stiffness of a ramrod, but with the assurance of one in command of himself and the situation.

To have good posture when you speak, you need to develop good habits of posture when you are not speaking. If you sit humped over at your desk or slumped down on the small of your back when you read, you will find it harder to stand erect before an audience. If you usually walk with your chin out, your shoulders drooping, your chest down, and your abdominal muscles relaxed, the attempt to stand erect on the platform is likely to be overdone; you are likely to overcompensate by puffing out your chest and pushing back your hips too far, by squaring your shoulders and drawing back your head too stiffly. The better way is to maintain good posture always, so that you will stand erect naturally when you speak. Without being stiff about it, develop the habit of reaching up with the top of your head. *Stand tall; sit tall; walk tall.* If you do this, the rest of your body—shoulders, chest, abdomen, hips—will tend to assume their proper positions. Not only will you appear better, but you will feel more vigorous and confident.

Movement

THERE ARE, really, two kinds of movement: that of the whole body as it travels across the platform, and that of parts of the body as they are used independently for the purpose of gesture. Technically, however, the term *movement* refers only to the former.

Obviously one effect of the movements of a speaker is to attract the attention of the audience. The eye instinctively follows moving objects and focuses upon them. A sleepy audience can often be awakened by the simple expedient of moving from one part of the platform to the other. So long as the movement is natural and easy, it is valuable, but the speaker must beware that it does not become a distraction to the audience. Continuous or aimless pacing back and forth will no doubt attract attention, but that attention will be directed toward the pacing and not to what the speaker is saying. Such random movement should be avoided.

On the other hand, movement properly employed can assist in conveying the thought of the speaker. Transitions from one main point in the speech to another can often be indicated and made emphatic by merely shifting the weight from one foot to the other, or by a lateral movement of a step or two. Such a movement is literally a signal that "I am done with that point; now let us turn our attention to another." Always start lateral movements with the foot that is on the side toward which you are going (that is, your left foot if you move to the left) in order to avoid awkward crossing of the feet, and then walk a step or two naturally in that direction. Forward or backward movements usually serve to imply the degree of importance attached to an idea. A step forward implies that you are coming to a more important point which you do not wish your audience to miss. Backward movement suggests that you are willing for them to relax a bit to let the last idea take root before you present another important one.

But, you may ask, how much movement is desirable? How often should one move around while speaking? The basic principle to remember here is moderation: don't remain glued to one spot and don't keep on the move all the time. If you avoid these

two extremes, your natural impulses will be apt to take care of the rest. In general, the more formal the occasion, the fewer the movements should be; and the larger the audience, the more steps you should take when you do move. In the beginning you will be better off with too much movement than with too little. Even random movement is better than none, for it serves to release pent-up energy and to reduce muscular tension. If the movements are purposeful—in the manner indicated above, or for more specific ends such as walking to the blackboard or window to point out something—so much the better. As your skill and experience increase, you will find your movement becoming at the same time less obvious and more meaningful, and you will learn to modify the amount of it to suit the size of your audience and the formality of the occasion.

The speaker's movement does not begin or end, however, with his appearance on the platform. The way he walks to the platform and the way he leaves it are also important; the audience's first and last impressions of the speaker are gained from these movements. Instead of walking up in a slovenly, meandering fashion, walk briskly and purposefully. Let your manner breathe confidence; do not tiptoe forward timidly as though you were afraid the audience would see or hear you. Avoid with equal care the exaggerated swagger of the bully, the pompous strut of artificial dignity, and the high-strung, nervous walk of one who lacks emotional control. On reaching the platform, don't rush into your speech. Take time to get a comfortable stance and to look out over the audience; *then* begin to talk. And when you are through speaking, don't rush off too abruptly or relax on the way as if to say, "Well, that's over." Pause at the end long enough to let your final words sink in; then step down and walk firmly back to your seat.

Gesture

A GESTURE may be defined as the movement of any part of the body used to convey some thought or emotion, or to reinforce its oral expression. The difference between gestures and random

movement of the body should be kept clear. Speakers often fidget with coat buttons, pencils, beads, handbags, and the like. Some even play games of arranging books, papers, watch and chain, and like objects on the speaker's table. Such movements are not gestures, because they are not purposive; they do not help to convey the idea carried by the spoken word and ordinarily do little more than distract attention. Nevertheless, to keep still while under the stimulation of public speech without appearing stiff is difficult. The best way to avoid both stiffness and random movement is to practice until you have become proficient in the use of meaningful gestures.

However, a warning is in order here. The impulse to gesticulate should come from within rather than from without. Gestures should never be "laid on." It is fatal to decide ahead of time that at a certain sentence in your speech you are going to point at your audience and a moment later point dramatically at the heavens above! Gestures naturally arise from a stirred-up state of the organism, from enthusiasm, excitement, emotion. Practice gesturing all you please at home—the more the better—until you can feel the easy swing, the abandon, the punch in it; but when you stand before an audience to speak, do not force your arms to move. If you have practiced the movements at home, if you feel enthusiastic about your subject, and let yourself go, the gestures will come naturally and with effect.

The value of gestures so used is threefold: they increase the speaker's energy and self-confidence; they assist in the communication of ideas; and they help to hold attention. The first of these values has already been mentioned in Chapter 1. By providing useful action, gestures tend to relieve muscle tension in the nervous speaker and to provide an outlet for his pent-up energy. To the lethargic speaker, on the other hand, the use of vigorous gestures is stimulating, quickening his pulse and making him more lively and animated.

That gestures aid in the communication of ideas is the unwritten testimony of nearly all great speakers. A simple experiment will make the importance of gestures convincing: try to direct a

stranger to a place several blocks away and notice how necessary it is for you to point the way and show him every turn he must take. Observe two persons in a heated argument and notice how often their hands come into play to emphasize the points they are making.

The attention value of gesturing is equally apparent. Just as we watch the moving automobile rather than the stationary one, so will we give our attention to the active speaker rather than to the quiet one. One reason for this fact is the tendency of people to project themselves into situations which they observe. When you watch a race or a football game, you are likely to tense the muscles of your legs and back—literally, though incipiently, to run and plunge with the athletes. Were you ever pushed along with the surge of the crowd in the stadium as they, together with the halfback, carried the ball over for a touchdown? This tendency to do what we see being done, to react as we see someone else reacting, is an important factor in controlling our attention. Unless he compensates for the lack in some other way, the speaker who uses no gestures will seem sluggish and apathetic, and his audience will respond with sluggishness and apathy. But a physically active speaker will stimulate in his listeners a lively, attentive attitude.

Types of gesture

ROUGHLY speaking, there are two types of gestures: *descriptive* and *conventional.* Let us consider these two types as they are made with the hands and arms, the principal agents used in gesturing, and then give brief attention to the uses made of other parts of the body.

Conventional gestures of the hands and arms

There are six basic movements which have been used so universally that people recognize the meanings which they have always been used to convey. These gestures have become a sort of generalized sign language.

Pointing. The index finger has been used universally to indi-

cate direction and to call attention to objects at which it is pointed. You might, for example, point at a map hanging on the wall as you say, "That map you see is already out of date; the boundaries have been changed since it was made." Or if you were to say, "The whole argument rests upon this one principle: . . ." you might use the index finger to point in front of you as if that "principle" were there in tangible form before you. An accusation or challenge can be made doubly forceful and effective by pointing your finger directly at the audience or at some imaginary person assumed to be on the platform beside you.

Giving or receiving. If you were to hand someone a sheet of paper or were to hold out your hand to accept one given to you, you would find that the palm of your hand would be facing upward. This same movement is used to suggest the giving of an idea to the listeners or the request that they give you their support. This gesture indicates "This is the information I have discovered," or "The ideas I am holding before you are worth your attention," or "I appeal to you to give me your help in this matter." No other conventional gesture is used quite so much as this one, because of the variety of uses to which it can be put. Sometimes it is even combined with the pointing gesture described above—the idea is, as it were, held out in one hand while the other hand is used to point at it.

Rejecting. If a dog with dirty paws were to jump up on your clean clothes, you would push him down and to one side with your hand. In the same way you can express your disapproval, or rejection, of an idea. This movement with the palm of the hand turned down can be used to reinforce such statements as, "That proposal is absolutely worthless," "We must put that idea out of our heads," "It can't be done that way."

Clenching the fist. This gesture is reserved for use with expressions of strong feeling such as anger or determination. The clenched fist may be used to emphasize such statements as, "We must fight this thing to a finish!" or "We must put every ounce of our energy behind this plan!" or "He is the worst scoundrel in the community!"

Cautioning. If you wished to calm a friend who had become suddenly angry, you might do so by putting your hand lightly on his shoulder. A similar movement of the hand as if on an imaginary shoulder before you will serve to caution an audience against arriving at too hasty a judgment or against making too much noise. This gesture is often used with such statements as, "Don't take this thing too seriously," "If you'll just keep quiet a moment, I think I can make the point clear," "Before you make up your mind, look at the other side of it." By using this gesture you check your hearer's thoughts and get him ready to listen to another idea.

Dividing. By moving the hand from side to side with the palm held vertically, you can indicate the separation of facts or ideas into different parts. You might, for instance, appropriately use this gesture while saying, "We must be neither radical in our ideas nor ultra-conservative"—moving your hand to one side on the word "radical" and to the other on the word "conservative."

These are the six basic movements of conventional gesturing. From what has been said about them, you must not infer that they are set and invariable. No two persons will make these movements exactly alike or on exactly the same occasions. These gestures are general in meaning and are primarily useful in emphasizing the expressions they accompany. Moreover, these movements do not always start from the same position; frequently one gesture begins at the point where another stopped, so that the effect is one of continuity rather than jerkiness. Practice alone will make your use of these gestures smooth and effective; and that practice will be doubly valuable if carried on under the supervision of your instructor.

Descriptive gestures

The movements discussed above are rather traditional, but there are many other movements of a more descriptive nature which are quite effective also. Descriptive gestures are imitative. The speaker describes the size, shape, or movement of an object by imitation. You may show how vigorous a punch was by striking the air with your fist; the height of a younger brother may be

Whether you are speaking or listening, your posture, gesture, and facial expression reflect your attitude. Here, Alfred P. Sloan, Jr., Chairman of the



indicated by holding the hand high enough to rest on his head; the speed of an automobile may be suggested by a quick sweep of the arm; you may show a complicated movement by performing it in pantomime as you describe it. Because they are spontaneous and imitative, descriptive gestures cannot be catalogued as were the more conventional ones. Some suggestions can be obtained by watching other speakers; but the best source is your own originality. Ask yourself, "How can *I show* my audience this?"

Gestures of the head and shoulders

Not only the arms may be used for the purpose of gesturing, but other parts of the body can also be thus employed. Conceivably, any part of the body can be so used—the legs and feet may be employed to demonstrate how a football should be kicked. Practically speaking, however, the head and shoulders are the only other members with which gestures are frequently made. Shrugging the shoulders and shaking the head have the same implication in public speech as they do in conversation; and vigorous nods of the head are frequently used for the purpose of emphasis. Such movements of the head and shoulders are useful, but they should not be used to the exclusion of the hands and arms.

Facial expression

Whether we like the fact or not, the expressions on our faces carry our thoughts to the audience. Of course, to attempt mechani-

Board of the General Motors Corporation, shows clearly his feelings about what is being said at a meeting of the Congressional Monopoly Committee.



cally to put on an effective expression is not wise. Too often such an attempt results only in an artificial grimace or a fixed smile. A better way is to work on your facial expression from the inside. If you have a cordial feeling for your audience, are interested in the subject of your talk, and are enthusiastic about speaking, your face will reflect your attitude and emphasize the oral expression of your ideas. Some people, however, seem to have extremely immobile faces; if you are one of those, limber up your facial muscles by practice before a mirror until they respond to your feelings—but don't practice on the actual audience. Moreover, concentration tends to make many people frown; as a result, the audience may be led to believe that the frown comes from the speaker's dislike for them, and they will tend to frown back. If you have the habit of frowning unconsciously, cultivate a pleasant expression by learning to concentrate pleasantly.

Pantomime and impersonation

Sometimes a speaker may want to make his story more vivid by acting and talking as if he were the person described. In this imitative process the speaker's posture, movement, gesture, and facial expression all combine. Effective pantomime is selective, however; it does not present a photographic picture, but like a cartoon it picks out the most significant and characteristic details. The shoulders are perhaps allowed to droop and the walk develops a slight limp; the hand trembles as it knocks on the door and the

face shows surprise at what is seen when the door opens—all together, these few vivid details present a character and tell what he is doing without cluttering the picture with too many details. In general, the speaker's pantomime will be more restrained than the actor's; the speaker suggests the character and the action while the actor portrays the one and performs the other.

In moderation, pantomime and impersonation are useful devices for a speaker to use. They serve to enliven any narrative. For the beginner especially, they may serve to break tensions and develop freer movement and gesture.

Characteristics of good gestures

GESTURES, like most other things, can be made well or poorly. The only way to perfect your use of them is through practice, but that practice will be more effective if you keep in mind the qualities which are characteristic of good gestures.

Relaxation

When the muscles which move the human skeleton are held in tension, jerky, awkward movements result. Paradoxical as the advice may seem, the best way to relax is to move. Warm up as the athlete does by taking a few easy steps and making a few easy gestures with your arms. Avoid stiffness; before you start to speak, let all the muscles of the body slacken. Avoid awkwardness by relaxing.

Vigor

Gestures should not go to the extreme of being insipid and lifeless. Put enough whip and punch into them to make them convincing. A languid shaking of the clenched fist is unconvincing to support a threat or challenge. On the other hand, sledge-hammer pounding of the table or continuous violent sawing of the air on minor points is monotonous and often ludicrous. Vary the degree of vigor you use, but in the main use enough vigor to suggest reality.

Definiteness

If you point out the window, make the movement so distinct that there will be no doubt where you are pointing. This is especially important when several gestures follow each other rapidly. Too often the effect is merely a blur. While being careful to avoid jerkiness, be sure that each of your movements is definite and clean-cut.

Timing

The stage comedian gets many a laugh from his audience merely by making his gestures a little late. The effect of making a gesture after the word or phrase it was intended to reinforce has already been spoken can be nothing else than funny. The stroke of the gesture should fall exactly on, or slightly precede, the point it is used to emphasize. If you practice using gestures until they have become habitual with you and then use them spontaneously as the impulse arises, you will have no trouble with this matter. Poor timing usually comes from the attempt to use "canned" gestures—gestures planned out and memorized ahead of time for a particular word. Avoid this practice; use gestures of all kinds when you rehearse your speech so that when you stand before the audience, gestures will come without inhibition as the result of habit and spontaneous impulse.

Adapting gestures to the audience

JUST BECAUSE one type of gesturing is effective with one audience is no sign that it will suit all occasions. You will need to modify your gestures with reference to both the size and the nature of your audience.

The size of the audience will govern the sweep of the gesture. Roughly, the larger the audience, the wider should be the arc through which your arm should travel. Remember the effect of perspective: what would seem a wild swing of the arm to a person with whom you were conversing close at hand will appear quite

moderate before an audience of two hundred. Conversely, small gestures of the hand hinged at the wrist, while effective in conversation, would seem weak and indefinite to the larger audience.

The nature of the audience and occasion will govern the number and degree of vigor of the gestures. People who are young or who are engaged in vigorous physical activities are attracted to a speaker who uses many gestures vigorously made. Older, more conservative persons are likely to be irritated by too strong or too frequent gestures and to lose respect for the speaker. Moreover, some occasions such as formal dedication exercises call for dignity of movement as well as expression, while others such as athletic rallies require more violent and enthusiastic activity.

All these elements must be considered to make the most effective use of gesture. The immediate task of most student speakers is to break loose from their hesitancy and begin using gestures freely and often. Begin by using as many gestures as you can. Get your arms out from your body and let the swing be complete. If some classmate tells you that you are using too many gestures, make sure that the criticism is not really that you are using too many of the same kind of gesture. Instead of cutting down the number, increase the variety. Leave the final judgment to your instructor; ask his advice on this point.

And remember: to have a good posture, adequate movement, contact with the audience, and effective gesture is just as natural as to comb your hair or to handle a knife and fork with ease. You were not born doing either; but practice made them habitual until now they seem a part of you—they seem natural. Practice, practice, practice until good posture, movement, and gesture also become habitual and natural. Then you can forget them as most good speakers do; they will be automatic in their obedience to your impulse and effective in reinforcing your ideas.

PROBLEMS

For developing freedom of movement and gesture. (While working on this group of problems do not worry about the kind or quality of

your actions; be concerned only with the amount. Purposely overdo them; let yourself go.)

1. Imagine yourself in the following situations—picture in detail all that has led up to them—and react spontaneously with whatever physical behavior your impulse suggests. Speak out also if you feel the urge to do so.

A. Someone has fired off a shotgun just behind you.
B. A child just in front of you is in the path of a fast-moving car.
C. Someone has just slapped your face.
D. There is a prize for the student who can get to the blackboard and write his name there first.
E. You catch a grounder and throw to first base; there are two outs with a runner on second.
F. Someone shouts to warn you of a heavy object about to fall on the spot where you are standing.
G. A pickpocket steals your purse and tries to dodge away through the crowd—you catch him; or you fail to catch him.
H. Your roommate is in bed asleep; the house is on fire.
I. You are marooned on an island and are trying to catch the attention of people on a passing boat.
J. A mob is bent on destruction; as the crowd goes past, you try to turn it in another direction.

2. Remembering to get the elbows well out from the body, to keep the wrists flexible, and to use a vigorous excess of energy, do the following things in sequence:

A. Shake your arms and hands vigorously as if trying to get something loose from your fingers. Do this with your arms far out at the sides, up over your head, out in front of you; continue until all stiffness is eliminated. Make it a point to shake more violently than your classmate.
B. While you are doing this, begin repeating the alphabet over and over—not in a monotonous rhythm, but as if you were actually talking in highly colored language. Continue this "talking" throughout the remainder of this series.
C. Let one hand at a time fall to your side and continue shaking the other.
D. Gradually change from mere shaking of the arm and hand into varied gestures: that is, shake your fist, point your finger, reject the idea, drive home a point, etc. (See pp. 63 to 66.) During this change, be sure to continue the vigor and complete abandon of the arm movement.

E. Get a partner. Harangue each other (alphabetically), keeping up a vigorous flow of violent gestures all the while. Both of you talk and gesticulate at the same time.

F. In a group of four or five, all talking simultaneously from a position at the front of the room, harangue the rest of the class in the same way you did your partner in (E). See which one of you can keep the attention of the class away from the others in the group.

3. Think of something which arouses your fighting spirit—campus injustices, favoritism, cruelty, unnecessary red tape, thoughtless, unsympathetic officials or teachers, unfair requirements or restrictions, dangerous demagogues—something which makes you genuinely angry, excited, indignant. Make a short "tirade" on this subject. Urge your audience in no uncertain terms to "Turn the rascals out!" Let yourself go vocally and physically.

4. In your own room, before a mirror, stretch and manipulate your facial muscles in the following ways: (A) raise your eyebrows, (B) wink one eye, then the other, (C) wink one eye while raising the other eyebrow, (D) pucker your nose, (E) wiggle your ears—if you can! (F) draw down the corners of your mouth, (G) stretch your lips in a wide grin, (H) pucker your lips, (I) move your lips as far as you can to one side of your face and then the other, (J) drop your jaw as far as it will go, (K) wrinkle your forehead in a frown, (L) combine the movements listed above two, three, four at a time, (M) assume an *exaggerated* expression of horror, surprise, anger, excitement, laughter, etc. Remember that these exercises are for the sole purpose of developing facial flexibility; you cannot prepare facial expressions in advance to be assumed at given points in a speech; genuine facial expression must reflect genuine feeling.

For developing a sense of values regarding physical behavior through observation of it. (You will have to be keenly alert in your observations of the things suggested below because much of the most effective action is unobtrusive, blending naturally with what is expressed in words.)

5. Go to hear some speaker and write a brief report of your observations regarding his platform behavior. Note both good and bad qualities in his audience contact, posture, movement, and gesture. A good way to proceed is to make, before you go, a brief outline of the suggestions and warnings contained in this chapter and then to check the speaker on these points while he is speaking.

6. While observing some speaker, note what statements he emphasizes or clarifies by gestures. Write the statement in one column, and in a column opposite note the type of gesture used. Indicate also whether he lacked any of the characteristics of good gestures discussed on pages 68 and 69.

7. Observe ten different types of people as they walk down the street. From their manner of walking make as shrewd an estimate as you can of their temperaments and of the nature and urgency (or lack of it) of their errands. Write a paragraph apiece on two or three about whom you feel most sure, justifying your conclusions.

8. During the next half-dozen purchases you make in retail stores, pay particular attention to the degree of eye-contact maintained by the clerks who wait on you. Which one seemed most interested in you? In what other way did he make you feel that he was personally concerned in having you understand and believe him?

9. Attend a motion picture or play and report on the physical behavior of the actors. Comment on such points as these: (A) What impression of the character was conveyed by the actor's posture and manner of walking? (B) How was movement used to help hold attention? (C) Did you at any time find yourself "participating" in the action you were observing? (D) What special meanings were conveyed by facial expression and by movements of the head or shoulders? (E) What conventional gestures and what descriptive ones were especially effective? (F) What relation did you notice between comedy effects and the characteristics of good gesture—energy, relaxation, definiteness, and timing?

10. After hearing some speaker, prepare to talk before the class, (A) paraphrasing parts of his speech and imitating his platform behavior as closely as possible and then (B) criticizing his weaknesses and showing what you think he should have done.

For increasing communication through physical action.

11. Observe some well-known type of character performing an act and convey to the class without words a clear picture of the character and what he does. For example:

A. Nervous pedestrian crossing a street through heavy traffic.
B. Irate motorist fixing a flat tire on a hot day.
C. Mother getting dinner and setting the table while trying vainly to keep the two-year-old out of mischief.
D. High-school boy or girl getting home late and trying to keep from waking parents.

E. Christmas shopper trying to carry too many parcels, some of which slip out of his grasp.
F. Panhandler asking several different people for a "dime for a cup of coffee."

12. Show the class how to perform some operation, such as driving or putting a golf ball, preparing a cherry pie, doing a sleight-of-hand trick, playing a musical instrument, etc. Without talking, see how clearly you can make your audience understand you.

13. Make a demonstration similar to the one suggested above, but with a more complex operation, such as assembling a model airplane, making a party frock, breaking in a horse, performing a laboratory experiment, or the like. This time, however, accompany your action with verbal description.

14. Try to communicate the following ideas silently by means of physical action alone:
A. "Get out of here!"
B. "I'm so glad to see you; won't you come in?"
C. "Why Tom (or Mary)! I haven't seen you for ages!"
D. "You people on that side, sing the first line, and we'll sing the second."
E. "Right in front of me was a big field with a brook running straight through the middle of it."
F. "If we're going to get what we deserve, we'll have to fight for it, and fight hard!"
G. "Quiet down a little, won't you? Give him a chance to explain."
H. "At that price, I wouldn't even think of buying it."
I. "Come here a minute, Jim, will you?"
J. "Every penny I had is gone."
K. "Now the first thing to remember is this: . . ."
L. "If you think it was easy, you're all wrong."
M. "What a hot (cold, windy, or rainy) day it is!"
N. "In a sweeping spiral the plane went up, and up, and up, until it disappeared in a cloud high above us."

15. Express these same ideas orally, accompanying your words with appropriate gestures.

16. Memorize or paraphrase a part of one of the speeches printed in this book and develop appropriate platform behavior, especially gestures, to reinforce what you say. The following are a few suggested passages:
A. Page 227, beginning, "Finally, Ed dug down. . . ."

B. Page 231, beginning, "If an electron. . . ."
C. Page 258, beginning, "What was the home like. . . ."
D. Page 329, beginning, "But suppose you do build your home. . . ."
E. Page 433, beginning, "One way to get something out. . . ."
F. Page 300, beginning, "As I was walking toward the library. . . ."
G. Page 222, beginning, "The peculiar character. . . ."

17. Make a short speech describing some exciting event you have witnessed; use movement and gesture to make the details clear and emphatic. Try to make your description so vivid and your action so dynamic that your listeners will tend to project themselves into the situation. Remember that to succeed in doing this you will need to imagine yourself back in the situation while you describe it; you must feel the excitement in order to communicate that feeling.

CHAPTER 4 IMPROVING VOICE QUALITY

Someone has said, "Let me hear his voice, and I can tell you what sort of a man he is." This generalization is, of course, exaggerated; nevertheless, its essential truth is borne out both by common experience and by scientifically conducted experiments. The tone of a person's voice varies from normal when he is angry, excited, sleepy, or terrified. Habits of temperament such as nervousness, irritability, or aggressiveness likewise seem to be reflected in one's habitual speaking voice; people are inclined, therefore, to judge one's personality largely on the sound of the voice. A woman whose tones are too sharp and nasal is often thought of as being a nagging person. A man whose voice is harsh and guttural is judged to be crude and rough. Weak, thin voices suggest weakness in character. These judgments may, at times, be absolutely contrary to fact; more often they are close to the truth. But whether true or false, such judgments are important in that they color the listener's attitude toward all that the speaker does or says. They are often a major factor in determining the first impression he makes on his audience.

But the development of a good speaking voice is important for a reason other than making an impression. With a good voice well controlled the speaker can put much more meaning into what he says. Have you not heard children say pieces at church or school programs which were rattled off in such a manner that, even though you heard the words, the meaning was very vague? Or recall the various announcers whom you have heard over the radio giving a play-by-play account of some football game; was not a great deal of the difference in the vividness of their descriptions due to the way they used their voices? After all, our meaning is carried to the audience not only by what we say but by the way we say it.

How, then, can a speaker acquire an effective speaking voice? First, last, and always—by practice. Only by using the voice can it be improved. But unintelligent practice may do as much harm as good; repeatedly doing the wrong thing merely fixes a bad habit more firmly. To make your practice worth while, you must know something about the mechanics of voice production, the qualities which characterize a good voice, and the methods by which these qualities are acquired. Although this chapter and the next two contain a discussion of these things, the printed page alone is hopelessly inadequate for conveying detailed voice instruction. These pages cannot produce a pleasing tone for you to hear, or judge the quality of tone which you produce. Moreover, individual differences are great. Your difficulty may be of one kind, while that of your classmate may be of quite another. You must take your individual problems to your instructor, then, rather than to this book. He is trained to pick out flaws which your untrained ear may not detect, and his experience qualifies him to suggest specific remedies to you. His criticisms and suggestions, however, will be more fruitful if you have first acquired a knowledge of the underlying principles of voice production and have become acquainted with the terms employed in discussing it. This knowledge can be acquired by reading and is here presented. Practice material to be used according to your instructor's directions is appended to these chapters.

The mechanics of speaking

LOGICALLY, the study of vocal delivery begins by gaining an elementary knowledge of the mechanics of it. Accurately speaking, of course, there is no such thing as a speech mechanism or vocal mechanism. We shall use these terms, however, to include those parts of the body which are used in the speaking process. All those muscles, bones, cartilages, and organs have, as you know, many other functions which are biologically far more important than producing the voice. The tongue, for example, even though so vital a part of the speaking mechanism, is far more important in eating. Even the vocal cords have as their chief function the protection of our lungs from cold air, smoke, and other forms of dangerous irritation. Indeed, the very fact that speaking is a secondary function of these organs makes doubly important a program of vocal training, for although we were born instinctively prepared to eat and to breathe, we had to learn how to talk. This fact explains why so many of us use our voices badly. We have established bad habits of speaking. We have developed improper methods of coordination.

But even though we may have inadequate speech habits, or bad ones, we have all learned in childhood how to use these organs together in some form of speaking. Let us therefore forget for the present their primary biological functions and consider them together as a single mechanism, the instrument of speech. We may divide this mechanism conveniently, for discussion, into four parts: the motor, the vibrator, the resonators, and the modifiers. The following discussion will be more clear if you refer constantly to the diagrams on pages 80 and 81.

The motor

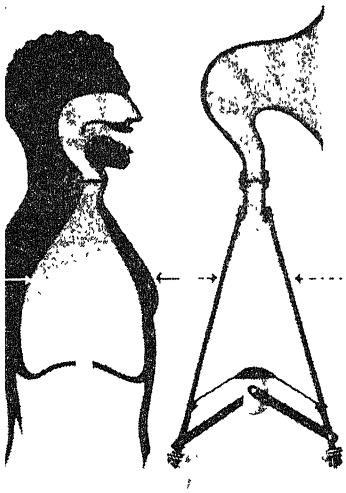
For the purposes of speech the motor is essentially a pump for compressing air. It consists of (*a*) the *lungs*, which contain space for the air, (*b*) the *bronchial tubes*, which converge into the windpipe, or *trachea*, thus forming a nozzle out of which the compressed air is released, (*c*) the *ribs*, and other bones, cartilages,

and tissues, which serve to hold the motor in place and give leverage for the application of power, and (*d*) the *muscles,* which alternately expand and contract the space occupied by the lungs, thus serving alternately to draw air into the lungs and to compress it for expulsion afterwards. To detail the large number of muscles used in this process is beyond the scope of this book. One thing should be noted, however. This air pump works in two ways: certain muscles draw the ribs down and in when we exhale so as to squeeze the lungs after the fashion of a bellows, while others—the strong abdominal muscles—squeeze in below to exert pressure up against the bottom of the lungs after the manner of a piston. Likewise, air is drawn into the lungs by double action: one set of muscles pulls the ribs up and out to expand the horizontal space, while the diaphragm—a layer of muscles and flat tendon tissue—expands the vertical space by lowering the floor of the chest cavity; this two-way expansion creates a suction, drawing air into the lungs. Thus, both inhaling and exhaling can be done in two ways: by movement of the ribbed walls of the chest, and by raising and lowering its floor. For efficient operation both sets of muscles must work in harmony so that the bellows and the piston are synchronized; otherwise the pressure created by one set is dissipated by the action of the other.

The vibrator

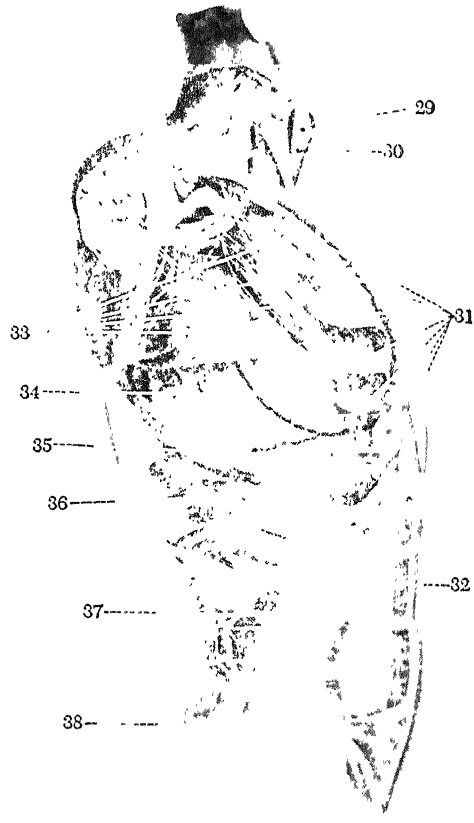
The air compressed in the lungs is directed through the trachea into the *larynx,* which contains the vibrating unit. The larynx is situated at the upper end of the trachea and is movably attached above and below, with muscles which shift it up and down. (Have you ever seen the tenor's Adam's apple move up and down when he sings? That is his larynx.) The larynx itself consists of a group of small cartilages joined together so that they move as if on joints like the bones of the arm. The position of these cartilages is changed by a number of small muscles which are delicately intertwined. Within the larynx, stretched between the cartilages, are the *vocal cords*—the vibrators proper. These are not really cords, but a pair of membranes very much like thin lips. When a tone is

STRUMENT

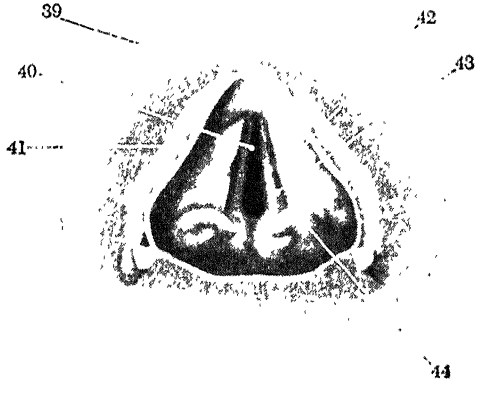


*is diagram shows how the speak-
; mechanism functions as a wind
trument. The motor, by both a
ton and a bellows action (indi-
ed above by arrows), compresses
air in the lungs; this compressed
is sent through the vibrator
ich first produces the speech
nd; the speech tone next enters
resonators of the throat, mouth,
l head to be amplified and modi-
l in quality; finally, the tone is
ected by the modifiers, which
r the quality further and serve
to produce the consonant sounds.*

LLFUL USE of the voice is one of
most important assets of the
aker. Good tone quality, distinct
iculation, and variety of pitch,
e, and force are all essential. In
ler to understand the mechanics
voice production—to see how the
scles, bones, and cartilages, and
er parts of the body work to-
her to produce speech—refer to
se diagrams often as you study
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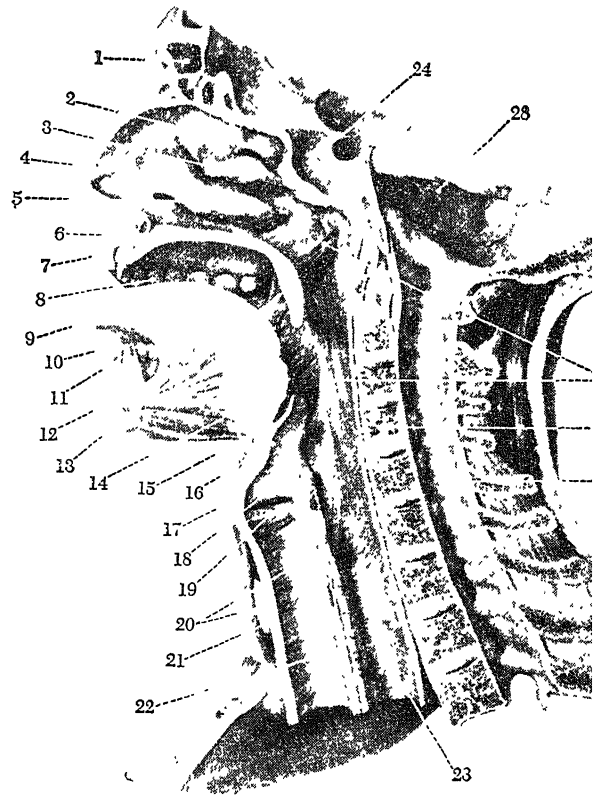


The vocal mechanism
(anatomy involved in speech)



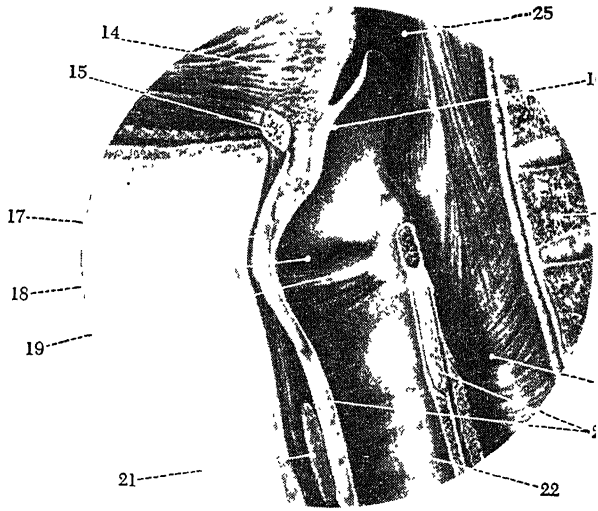
The vocal cords
(laryngoscopic view of the vocal cords in relaxed position at normal breathing)

1. Frontal sinus
2. Upper nasal bone
3. Middle nasal bone
4. Nasal cavity
5. Lower nasal bone
6. Hard palate
7. Upper lip
8. Upper teeth
9. Tongue
10. Lower lip
11. Lower teeth
12. Lower jaw (mandibula)
13. Soft palate
14. Base of the tongue
15. Hyoid (tongue) bone
16. Epiglottis
17. Thyroid cartilage
18. False vocal cord
19. True vocal cord
20. Cricoid cartilage
21. Thyroid gland
22. Windpipe (trachea)
23. Gullet (esophagus)
24. Sphenoidal sinus
25. Region of the pharynx
26. Vertebrae of the neck
27. Spinal cord channel (cord removed)
28. Cranial cavity (brain removed)
29. Larynx
30. Windpipe (trachea)
31. Rib bones (numbers 6, 7, and 9 cut away)
32. Abdominal muscles
33. Chest muscles
34. Lungs
35. Diaphragm
36. Peritoneum
37. Abdominal muscles
38. Rectal sheath
39. Base of epiglottis
40. Rima glottidis
41. Thyroid cartilage
42. False vocal cord
43. True vocal cord



Speech sounds are formed here

(sagittal section of the head and neck—tongue drawn out for clearer view)



to be produced, they come together until there is but a very small slit between them. The compressed air from the lungs, pushing against and between the vocal cords, causes a vibration which forms the original speech tone. This tone may be changed in pitch up and down the scale by the muscles which control the tension of the cords and the size of the opening between them. The position of the larynx as a whole is adjusted to a proper relation with the air cavities above by the action of the larger outside muscles which hold it in place. The action of these two sets of muscles, particularly the small internal ones, is largely automatic; that is, they cannot be controlled individually. We can, however, operate the laryngeal muscles as a group to control the pitch of our voice.

The resonators

The sound originating in the larynx would be thin and weak were it not for some means of building it up. This function is performed by a group of air chambers in the head and throat. Of these, the principal ones are the upper part (or *vestibule*) of the *larynx*, the throat (*pharynx*), the *nasal cavities*, including the *sinuses*, and the *mouth*. These cavities act much as the resonating parts of musical instruments do; they amplify the sound, making it louder; and they modify its quality, making it rich and mellow, or harsh, or whining. Moreover, by a proper manipulation of the size and shape of some of these cavities, various tone qualities recognized as the different vowel sounds are formed.

The modifiers

The *tongue*, *lips*, *teeth*, *jaw*, and *palate* act as modifying agents in the production of speech sounds. These agents form the movable boundaries of the resonators mentioned above, and by moving them we modify the shape of these resonators and affect the quality of the tone. Another function of the modifiers, quite as important as this, is the formation of consonantal sounds; the stops, hisses, and other interruptions to the steady flow of vowel tone make an important part of our spoken language. It is the "p," "m," "k," "s" sounds and their companions that serve to make words out of what

would otherwise be mere vocal tones. Precision and sharpness of articulation come from active use of these modifiers.

Physical requirements for a good speaking voice

TO WHAT has been said about the mechanics of speaking we may add a few simple requirements for the effective use of that mechanism. These suggestions, as indicated earlier in the chapter, must be general; for more specific suggestions to fit your individual problems, you must seek the advice of your instructor.

Control of breathing

Singing tones are often sustained, but speech sounds are not. They are short and precise. Therefore, you do not need a big lung capacity; what you need is control over what you have. By controlling the pressure exerted on the vocal cords by the air in your lungs you may vary the strength of your voice and give your utterance power or delicacy as you will. Lack of control, on the other hand, results in lack of power, jerkiness, or a breathy, wheezing tone. Exercises such as panting like a dog, expelling the breath slowly with a long, slow whistle or hum, counting from one to ten with increasing force—these and other similar ones help to increase breath control.

Relaxation of the throat and neck

Tension in the throat and neck results in strain and soreness. In addition, it results in harshness and a loss of tone flexibility. Pleasing voice quality comes from a relaxed condition of the throat coupled with the breath control mentioned above. Letting the head hang limp, yawning, soft singing of vowel tones—these are good ways to practice relaxation before you speak.

Flexible and energetic use of the modifiers

If the jaw remains frozen tight or the tongue and lips fail to move in a lively fashion, the result is a jumble of unintelligible





th

Clear speech depends on distinct consonant sounds and requires a vigorous use of both tongue and lips. Notice the positions of these organs in pronouncing th, v, w, *and* d, *as shown in these pictures.*





ee

While the position of the lips is important in producing the right vowel sound, that of the tongue is even more important. Say "keep" and "car," noticing the difference in your tongue and jaw positions.





a

New Englanders say "car" with an a *vowel very seldom heard in the midwest. Compare the pictures above with those on the next page.*

sounds. Mumbling speakers can seldom be heard clearly and, even when heard, are not given full credit for what they say. Sharp and precise utterance comes only from an energetic use of the modifiers. Keep your jaw, lips, and tongue moving, and moving with precision. For practice, exaggerate these movements, watching yourself in a mirror to make sure the movements are as vigorous as they feel. Practice saying words difficult to pronounce, and develop ability in saying tongue-twisters (such as "She sells sea shells," etc.) rapidly without mistake.

If you establish sufficient control over your vocal mechanism, what results should you strive to get with it in order to make your speech effective? For a voice to be considered good, it should be clear, pleasant, varied, and understandable, and it should be free from tension in the throat, lack of breath control, or inadequate use of the resonating cavities. Leaving the discussion of variety, emphasis, and precise utterance till later, let us consider here in more detail the problem of voice quality—the development of a

pleasant, clear, and vibrant tone of voice.

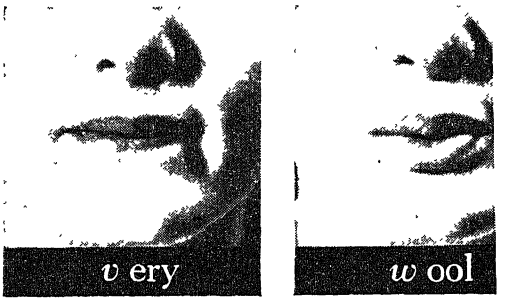
Vocal quality

WHEN YOU describe someone's voice as being harsh or mellow or guttural or nasal, you are describing its quality. Quality is often referred to as "timbre" or "tone color." It is determined by the combination of resonances in the voice. Just as the quality of tone produced by one violin differs from that produced by another even though the same strings be used on both, so does the quality of one person's voice differ from that of another. In the human voice the quality is determined in part by the initial tone produced in the larynx and in part by the influence of the resonating air chambers above. (See drawings on pp. 80 and 81.)

Unpleasant vocal qualities

Let us consider a few of the more common types of poor quality and see what causes them:

Thin, weak voices lack carrying power. More often found in women than in men, this type of voice is faint and flabby. The



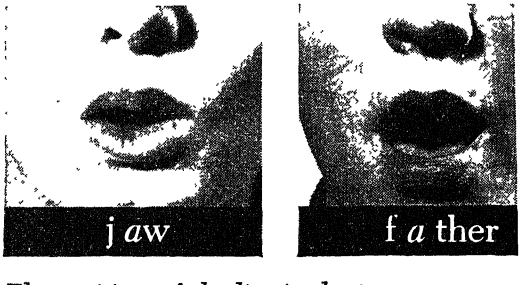
Many small children—and even adults who are not careful—have difficulty with the v *sound; failure to bring the lower lip back near the upper teeth makes their pronunciation of "very" sound like "wery."*

v



Certain vowels require a rounding of the lips while others require a wider opening produced by lowering the jaw. Compare the two pictures above with those below and with those on the opposite page.

ou



The positions of the lips in the two pictures above are those normally taken in saying the vowels in words like "jaw" and "father."

a

voices of people who have been sick a long time are usually of this type. A number of causes may combine to result in such a voice: the muscles of the tongue and palate may be so inactive that inadequate use is made of the resonating cavities; the pitch level may be too high—even a falsetto—so that the lower resonances are not used (similar to what happens when you tune out the lower partials on your radio with the tone control); or the power given to the voice originally by the breathing muscles may be inadequate. Of these causes, the last two are the most common. If your voice is thin, try lowering the pitch of your voice (come down the musical scale a bit) and at the same time talk a little louder. Say "bound" as if projecting it from deep in your chest and bouncing it upon the back wall of the room.

Huskiness and harshness result either from tension in the throat or from forcing too much air through the vocal cords. An irritated or diseased condition of the throat may have the same effect. If a throat examination fails to disclose any pathological condition, you can be sure that the huskiness can be eliminated by proper breathing and relaxation. Let the neck muscles become slack; then say such words as "one," "bun," "run," very quietly, prolonging them almost to a singing tone. Work at this until you are sure the tone is clear and free of all breathiness; if you have trouble, use less breath. When you are sure the tone is clear, increase the volume gradually until you can produce a strong tone without tension or huskiness.

Nasality, contrary to popular notion, is more often the result of too little nasal resonance than of too much. (Persons with cleft palates usually have too much nasal resonance; a consideration of their problems is beyond the scope of this book.) Most nasality results from failing to open up the nasal passages enough. Say the word "button" or "mutton." Notice what happens to your soft palate; did you feel it tighten up just before the explosion of the "t," and then relax to allow the explosion to carry the "n" sound out through the nose? For all the explosive consonants like the "t," "p," etc., the palate has to close tight; but if this tension is continued during the production of the vowel sounds, a flat, nasal

sound is likely to result. To correct this difficulty, begin by working on those sounds which must be produced through the nose—"m-m-m-m-" and "n-n-n-n." Hum these sounds; prolong them until you can feel the vibration in your nose. At the same time, keeping the lips closed, drop the jaw somewhat and let the sound reverberate in the mouth cavity. When you can feel a "ringing" sensation in both these places, open your lips and let the "m" become an "ah" thus: "m-m-m-m-m-a-a-ah." You should still feel some vibration both in the mouth and nose; continue until you do. Once you have this feeling for nasal resonance, practice on other sounds will enable you to use it more generously, and your quality will be improved. You will be wise, however, to have your instructor listen to you because while the chances are slight, it is possible to relax the palate *too* much so that you give the tone an excess of nasal resonance.

These are by no means the only types of unpleasant quality, nor have all the causes that produce poor quality been mentioned. Only the most common have been discussed. In the main, the best thing to do is to ask your instructor for a frank criticism of your voice and for suggestions to guide you in practicing to improve it. The exercises beginning on page 90 at the end of the chapter should also prove helpful.

Types of vocal quality

The older books on elocution used to classify vocal quality by the terms *guttural, pectoral, aspirate, falsetto, oral, nasal, normal,* and *orotund;* by learning to produce these qualities of voice at will, the speaker could presumably convey his feelings of reverence, anger, fear, and the like. More recent study has thrown considerable doubt on the accuracy of these classifications, and particularly on the usefulness of a mechanical attempt to convey feeling by artificial manipulation of vocal quality. Nevertheless, a brief study of these types of vocal tones and some practice in their production are valuable in developing flexibility and control of the vocal mechanism. Learning to produce these various types of vocal quality increases the speaker's skill, but he must beware of

substituting superficial skill for genuine thought and feeling. With this limitation in mind, let us briefly describe the eight qualities of voice listed above.

The *guttural* quality is suggested by the very sound of its name. It is a throaty sort of tone resulting usually from a constriction of the upper pharyngeal muscles and a pulling back of the tongue. The result is a kind of harsh and growling quality which often accompanies violent anger or sarcasm. The *pectoral* quality is rather the voice one would expect a ghost to make! It is hollow sounding, as if resonated in a deep and empty cave. There is less nasal resonance in it, and it is accompanied by a feeling of vibration in the bony structure of the upper chest (though it is doubtful whether this represents true resonance there). The *aspirate* quality is a breathy, whispered type of tone, best exemplified by the "stage whisper" in which the sound of rushing air present in the true whisper is supported by a partial vibration of the vocal cords. The *falsetto* quality is thin and high pitched; indeed, the high pitch is its chief characteristic. Usually it occurs only in extreme fatigue or excitement except in mimicry and during the adolescent "change of voice" in boys.

The *oral* quality, as its name implies, results from a predominance of mouth resonance with a corresponding reduction in resonance from the other cavities. It is a somewhat thin, weak tone often heard among the very sick or feeble. The *nasal* quality, as previously explained, results either from excessive or from insufficient nasal resonance. As noted earlier, a proper balance between oral and nasal resonance results in the *normal* quality, that which occurs in normal conversation when all the resonators are used in balanced proportion and when excessive tension and breathiness are avoided. In many types of public speaking, however, when the voice must be projected to a greater distance, or when an occasion is rather formal or dignified, the mouth is opened somewhat wider, nasal and oral resonance are increased, and the voice takes on a more ringing tone; this is known as the *orotund* (literally "with round mouth") quality. When exaggerated, the orotund quality sounds affected and oratorical; but if produced

allow the depth of your feeling to fill you and let your voice ring out freely without restraint, you will find the quality of your voice vibrant with that feeling, not in a superficial way but with the subtle and varied shadings which will carry conviction to your audience.

In brief, gain control of the mechanics of your speech. Learn to control your breathing, to relax your throat, and to develop energy and flexibility in your jaw, tongue, and lips. Develop a pleasing quality in your voice; practice until you can distinguish easily between the various qualities of voice and until your voice responds easily and naturally to your feelings. Do all these things under the supervision of your instructor so that your practice can be focused on your own individual problems.

PROBLEMS

To increase your knowledge of the structural mechanics of speech.

1. Make a set of drawings, more complete and detailed than those included in this book, of the organs used in speech—the so-called "speech mechanism." (A good set of drawings may be found in *The Bases of Speech,* by G. W. Gray and C. M. Wise; more detailed drawings may be found in such books as *Gray's Anatomy.*)

2. Make a tabulation of the muscles used in inhaling, exhaling, raising and lowering the larynx in the throat, changing the position or tension of the vocal cords, manipulating the jaw, tongue, soft palate, and lips. (Refer to the same sources as for Problem 1.)

3. Make a set of diagrams showing the position of the articulating organs—tongue, palate, jaw, lips, etc.—in the production of each of the vowel and consonant sounds. (Consult such books as *The Phonetics of English,* by Ida Ward, or *Phonetics,* by C. E. Kantnor and Robert West.)

To improve your control of breathing.

4. Practice expelling the air from your lungs in short, sharp gasps; place your hand on your abdomen to see that there is a sharp inward contraction of the muscle wall synchronous with the chest contraction on each outgoing puff.

 A. Then vocalize the puffs, saying "Hep!—Hep!—Hep!"with a good deal of force.

B. In the same way, say "bah, bay, bee, bo, boo," with staccato accents and considerable vigor.

5. Fill your lungs; then exhale *as slowly as possible* until the lungs are empty. Time yourself to see how long you can keep exhaling without a break. (Note that the object here is not to see how much air you can get into the lungs, but how slowly you can let it out.)

A. Then, filling your lungs each time, vocalize the outgoing breath stream first with a long continuous hum, second with an "oo" sound, and then with other vowel sounds. Be careful not to let the sound become "breathy"; keep the tone clear.

B. Place a lighted candle just in front of your mouth and repeat the series outlined above. The flame should just barely flicker.

6. On the same breath alternate the explosive and the slow, deliberate exhalations outlined in the preceding two problems. Practice until you can shift from one to the other easily both in silent breathing and in vocalized tones.

To induce relaxation of the throat.

7. Repeat the following sequence several times in succession:

A. Turn the head slowly and tensely to the right as far as possible; to the left; backward; forward. In each direction, *stretch.*

B. Break the tension, letting the head fall inertly forward on the chest; let the jaw drop open and the eyes close; move the jaw from side to side with the hand to be sure the jaw muscles are relaxed; let the facial muscles become lax as if you were asleep.

C. With the muscles in this relaxed condition, allow the head to roll around slowly, making a complete rotation in each direction; repeat two or three times.

D. Keeping your eyes closed and your neck and jaw muscles as relaxed as possible, raise your head easily to an upright position; then yawn with your mouth open as wide as possible.

E. While your mouth is thus open, inhale deeply and exhale quietly two or three times; then intone "a-a-a-ah" very quietly.

F. Nodding the head forward quietly and without tension each time, say "m-m-a-a-ah" several times slowly.

G. Keeping the same degree of relaxation, count aloud slowly from one to twenty and then continue in the same relaxed manner, saying several times over:

And may there be no moaning of the bar,
When I put out to sea.

Tennyson

To improve the quality of tone.

8. Intone the following words quietly at first, then louder, and louder; try to give them a ringing quality; put your fingertips on the nose and cheekbones to see if you can feel a vibration there. Avoid breathiness due to the use of too much air.

one	home	tone	alone	moan
rain	plain	mine	lean	soon
ring	nine	dong	moon	fine

9. Read aloud the following passages in as clear and resonant tones as you can. Be sure you open your mouth wide enough and that you use only enough air to make the tones vibrate. Do not force the tone. If you notice any tension in your throat or harshness in the sounds you produce, go back to the preceding exercises until the tension and harshness disappear.

A. Roll on, thou deep and dark blue Ocean, roll!

Byron

B. Alone, alone, all, all alone,
Alone on a wide, wide sea!
And never a saint took pity on
My soul in agony.

Coleridge

C. The day is cold and dark and dreary;
It rains, and the wind is never weary;
The vine still clings to the moldering wall,
But at every gust the dead leaves fall,
And the day is dark and dreary.

Longfellow

D. In Xanadu did Kubla Khan
A stately pleasure-dome decree:
Where Alph, the sacred river, ran
Through caverns measureless to man
Down to a sunless sea.

Coleridge

E. I have raised my head,
And cried, in thraldom, to the furious wind,
"Blow on!—This is the land of liberty!"

Knowles

F. God of our fathers, known of old,
Lord of our far-flung battle-line,
Beneath whose awful Hand we hold
Dominion over palm and pine—
Lord God of Hosts, be with us yet,
Lest we forget—lest we forget![1]

Kipling

10. Try reading the selections above in each of the vocal qualities described on pages 87 to 89, and notice the different effect each change of quality produces. Note how some types of quality actually destroy the effect of the passage.

11. Write out short passages which you think might be appropriately expressed with each of the special qualities of voice described in this chapter, and practice saying them in that tone.

Selected passages for further practice.

Some of these selections are included because of the emotional tone they portray; others because of the vocal control they require. All of them, however, call for a clear, resonant quality for the best expression. Study them first for their meaning; be sure you understand what the author is saying. Then "soak in" the feeling; allow yourself to follow the mood of the writer. Then read the passages aloud, putting as much meaning and feeling into the expression as you can.

A: *from* THE CONGO[2]

Fat black bucks in a wine-barrel room,
Barrel-house kings, with feet unstable,
Sagged and reeled and pounded on the table,
Pounded on the table,
Beat an empty barrel with the handle of a broom,
Hard as they were able,
Boom, boom, BOOM,
With a silk umbrella and the handle of a broom,
Boomlay, boomlay, boomlay, BOOM.

Vachel Lindsay

[1]From Rudyard Kipling: *The Five Nations.* Copyright 1903, reprinted by permission of Doubleday and Company, Inc., Mrs. George Bambridge, The Macmillan Company of Canada Limited, and Methuen & Co., Ltd.

[2]From Vachel Lindsay: *The Congo and Other Poems.* Copyright 1914 by The Macmillan Company and used with their permission.

B: *from* THE MAN WITH THE HOE[3]

Bowed by the weight of centuries he leans
Upon his hoe and gazes on the ground,
The emptiness of ages in his face,
And on his back the burden of the world.
Who made him dead to rapture and despair,
A thing that grieves not and that never hopes,
Stolid and stunned, a brother to the ox?
Who loosened and let down this brutal jaw?
Whose was the hand that slanted back this brow?
Whose breath blew out the light within this brain?

Edwin Markham

C: *from* THE TWENTY-FOURTH PSALM

Lift up your heads, O ye gates;
And be ye lift up, ye everlasting doors;
And the King of glory shall come in.
 Who is this King of glory?
 The Lord strong and mighty,
 The Lord mighty in battle.

Lift up your heads, O ye gates;
Even lift them up, ye everlasting doors;
And the King of glory shall come in.
 Who is the King of glory?
 The Lord of Hosts,
 He is the King of glory.

D: *from* APOSTROPHE TO THE OCEAN

Roll on, thou deep and dark blue Ocean, roll!
 Ten thousand fleets sweep over thee in vain;
Man marks the earth with ruin—his control
 Stops with the shore;—upon the watery plain
 The wrecks are all thy deed, nor doth remain
A shadow of man's ravage, save his own,

[3]Copyright by the author and used by his permission.

When for a moment, like a drop of rain,
He sinks into thy depths with bubbling groan,
Without a grave, unknelled, uncoffined, and unknown.

Byron

E: *from* ELEGY WRITTEN IN A COUNTRY CHURCHYARD

The curfew tolls the knell of parting day,
The lowing herd winds slowly o'er the lea,
The plowman homeward plods his weary way,
And leaves the world to darkness and to me.

Now fades the glimmering landscape on the sight,
And all the air a solemn stillness holds,
Save where the beetle wheels his droning flight,
And drowsy tinklings lull the distant folds:

Save that from yonder ivy-mantled tower
The moping owl does to the moon complain
Of such as, wandering near her secret bower,
Molest her ancient solitary reign.

Thomas Gray

F: *from* I HAVE A RENDEZVOUS WITH DEATH[4]

God knows 'twere better to be deep
Pillowed in silk and scented down,
Where love throbs out in blissful sleep,
Pulse nigh to pulse, and breath to breath,
Where hushed awakenings are dear . . .

But I've a rendezvous with Death
At midnight in some flaming town,
When Spring trips north again this year,
And I to my pledged word am true,
I shall not fail that rendezvous.

Alan Seeger

[4]From *Poems* by Alan Seeger, reprinted by special permission of Charles Scribner's Sons and Constable & Company Limited.

G: Let Me Live Out My Years[5]

Let me live out my years in heat of blood!
Let me die drunken with the dreamer's wine!
Let me not see this soul-house built of mud
Go toppling to the dust—a vacant shrine!

Let me go quickly like a candle light
Snuffed out just at the heyday of its glow!
Give me high noon—and let it then be night;
Thus would I go.

And grant me, when I face the grisly Thing,
One haughty cry to pierce the gray perhaps!
O let me be a tune-swept fiddlestring
That feels the Master Melody—*and snaps!*

John G. Neihardt

H: Invictus[6]

Out of the night that covers me,
 Black as the pit from pole to pole,
I thank whatever gods may be
 For my unconquerable soul.

In the fell clutch of circumstance
 I have not winced nor cried aloud.
Under the bludgeonings of chance
 My head is bloody, but unbowed.

Beyond this place of wrath and tears
 Looms but the horror of the shade,
And yet the menace of the years
 Finds and shall find me unafraid.

It matters not how strait the gate,
 How charged with punishments the scroll,

[5]From John G. Neihardt: *The Quest.* Copyright 1916 by The Macmillan Company and used with their permission.

[6]From *Poems* by William E. Henley. Reprinted by special permission of Charles Scribner's Sons and Macmillan & Co., Ltd.

I am the master of my fate;
I am the captain of my soul.

William E. Henley

I: Base Details[7]

If I were fierce and bald and short of breath,
I'd live with scarlet Majors at the Base,
And speed glum heroes up the line to death.
You'd see me with my puffy petulant face,
Guzzling and gulping in the best hotel,
Reading the Roll of Honor. "Poor young chap,"
I'd say—"I used to know his father well;
Yes, we've lost heavily in this last scrap."
And when the war is done and youth stone dead,
I'd toddle safely home and die—in bed.

Siegfried Sassoon

J: Sea-Fever[8]

I must go down to the seas again, to the lonely sea and the sky,
And all I ask is a tall ship and a star to steer her by,
And the wheel's kick and the wind's song and the white sail's shaking,
And a gray mist on the sea's face and a gray dawn breaking.

I must go down to the seas again, for the call of the running tide
Is a wild call and a clear call that may not be denied;
And all I ask is a windy day with the white clouds flying,
And the flung spray and the blown spume, and the sea-gulls crying.

I must go down to the seas again, to the vagrant gypsy life,
To the gull's way and the whale's way where the wind's like a whetted knife;
And all I ask is a merry yarn from a laughing fellow-rover,
And quiet sleep and a sweet dream when the long trick's over.

John Masefield

[7]From *Counter-Attack and Other Poems* by Siegfried Sassoon. Reprinted by special permission of the author.

[8]From John Masefield: *The Story of a Round House.* Copyright 1912. Reprinted by permission of The Macmillan Company, The Society of Authors, and Dr. John Masefield, O. M.

K: *from* THE CHAMBERED NAUTILUS

Build thee more stately mansions, O my soul,
 As the swift seasons roll!
 Leave thy low-vaulted past!
Let each new temple, nobler than the last,
Shut thee from heaven with a dome more vast,
 Till thou at length art free,
Leaving thine outgrown shell by life's unresting sea!

Oliver Wendell Holmes

L: BREAK, BREAK, BREAK

Break, break, break,
 On thy cold gray stones, O Sea!
And I would that my tongue could utter
 The thoughts that arise in me.

O well for the fisherman's boy,
 That he shouts with his sister at play!
O well for the sailor lad,
 That he sings in his boat on the bay!

And the stately ships go on
 To their haven under the hill;
But O for the touch of a vanish'd hand,
 And the sound of a voice that is still!

Break, break, break,
 At the foot of thy crags, O Sea!
But the tender grace of a day that is dead
 Will never come back to me.

Tennyson



DEVELOPING VOCAL VARIETY

Police patrol orders given over the radio are usually clear and understandable, but the announcer's tone of voice is often monotonous. The variety and animation so necessary for effective speech in most situations are lacking. The men in the squad car have to listen, but your audience does not. Nothing is so likely to put an audience to sleep as a monotonous voice. It is like a drug that dissipates attention and enervates the mind. On the other hand, the sparkle and vitality that accompany vocal variety do as much to stimulate the attentive interest and enthusiasm of a listener as any other one factor. The preceding chapter emphasized the development of a clear and pleasing voice; here, we are concerned with its flexibility and expressiveness. For the sake of attention value alone you will be repaid for every minute you spend increasing this flexibility.

Furthermore, through the variations in your voice a great part of your meaning is conveyed. Take a simple sentence like "John stole my watch." Notice the different shades of meaning conveyed by placing the emphasis first on "John," then on "stole," on "my," and on "watch." The first way points out the thief; the second tells

what he did; the third calls attention to the rightful owner; and the fourth names the article stolen. All four ideas are contained in the sentence, but the way you say it conveys to your listener which one of the four is uppermost in your mind. Indeed, a single word can be made to mean several different things by varying the inflection of the voice. You can speak the name "Tom" as a question (meaning "You are Tom, aren't you?"), as a command (meaning "Stop that!"), as a request for attention (meaning "Listen a minute."), as a cry for help ("Come here quickly!"), or to convey any one of a number of other meanings. But a flexible voice makes possible the expression of more than the exact intellectual meaning of what you say; it enables you to transmit to the audience the full depth of feeling behind it. In the last chapter some comment was made on the effect of emotion on voice quality; the greater the flexibility of your voice, the more clearly will fine shades of feeling be transmitted to your listeners because anger, fear, joy, and the like affect the melody and force of speech as well as its tone quality. The more varied your voice is, the more vigorous and colorful will be your remarks.

The variable attributes of voice

WHEN THE physicist describes a tone, he refers to the frequency and amplitude of the sound wave and to the distribution of energy in the partials that compose it. The psychologist describes the sensation of sound in terms of the pitch, the quality, and the loudness, or volume, of what is heard. Most writers on voice production refer to these variables, as produced in the speaking voice, by the terms *pitch, quality,* and *force;* they add a term, *rate,* to describe the speed of successive syllables. For convenience we shall follow this terminology here.

The four types of variety which you may develop in your voice, then, are the *rate* at which you speak, the *force* with which you speak, the *pitch* of your voice, and its *quality.* Vocal quality has already been defined as the resonance pattern of the tone. By rate

we mean the speed of utterance; that is, the number of syllables uttered per minute. Force is the loudness of utterance, varying from the softest whisper to the full-throated shout. The location of the sound on the musical scale is its pitch; varying the pitch means going up or down on this scale.

Variation in quality of voice was discussed at some length in the preceding chapter and will therefore be omitted here. We shall consider in some detail the many ways in which the voice may be varied in each of the other three attributes: rate, force, and pitch. Remember, however, that no amount of reading about these matters will improve your voice one bit unless you practice, and practice frequently. Moreover, remember that this study and practice is for the purpose of establishing natural habits of flexibility in your voice and not to provide you with tricks for elocutionary display. The exercises at the end of this chapter are helpful. Use them. Practice the technic of vocal manipulation until the easy variation of your voice becomes automatic and unconscious; then when you speak, the emphasis will come and the melody will vary in accordance with your meaning.

Rate

THE NORMAL speed of utterance for most speakers averages between 120 and 180 words a minute; however, this rate is not obtained by a continuous clocklike regularity. In general, the speed of talking ought to correspond to the thought expressed. Weighty or complex matters should be presented slowly so that the audience may have time to digest them properly. On the other hand, when you are attempting to describe a rapid sequence of events or a quick cumulation of ideas, your speed should be more rapid. Observe how rapidly the sports announcer talks when he is describing a fast play in a football game; in contrast, notice the slow, dignified rate with which one repeats the Lord's Prayer. A fairly rapid rate is usually essential in narrative—nothing spoils a story so easily as to have it drag; but whenever you wish to drive home an important point or to emphasize some major fact, the rate

of your speaking should be reduced materially. An enthusiastic or excited person talks rapidly; a poised or a lethargic person talks more slowly. But while an excited person talks fast *all* the time, and a dull, stolid one talks *always* in a slow drawl, the person who is both enthusiastic and poised shows this fact by his *variation* in speed; he tells his story, lays out the facts, and cumulates his argumentative points in a lively, rapid fashion, but he is careful to present his main ideas slowly and emphatically in order to let them "sink in." Audiences are quick to note the difference between sheer excitement or apathy and the energetic self-control that shows itself in a varied rate.

Variation of rate, however, involves more than mere speed or slowness, for the rate of speaking depends on two elements: *quantity*, or the length of time used in the actual utterance of sound within a word, and *pause*, or the length of time spent in silence between words. Thus one may say "ni-i-ine, fo-o-o-our, three-ee-ee," using long quantity, or "nine, four, three," using short quantity; or he may say "nine,—four,—three," using long pause, or "nine, four, three," using short pause. The longer the quantity or pause or both, the slower the rate; the shorter the quantity or pause or both, the faster the rate. Besides affecting the general rate, quantity and pause in themselves help to convey meaning.

Quantity

This element varies primarily to suit the mood or sentiment expressed. Beauty, solemnity, dignity, peacefulness, serenity, and the like call for long quantity in expression. If you say with sharp staccato quantity the beginning of Lincoln's famous address at Gettysburg, "Four score and seven years ago, our fathers brought forth on this continent a new nation, . . ." the result is obviously absurd; such sentiments require sustained tones. On the other hand, excitement, wit, gayety, surprise, vivacity, and the like require the use of short quantity. Imagine listening to the following play-by-play account of a basketball game given in a slow drawl: "Jones passes to Schmidt—he's dribbling down the floor—

back to Jones—back again to Schmidt—over to Lee—and it's in! Another basket for. . . ." Like the game itself, such a description needs snap; short quantity provides it.

A good way to develop a feeling for quantity values is to practice aloud selections in which some definite type of sentiment prevails or in which there is a definite shift from one sentiment to another. A number of the passages of poetry and prose at the end of this chapter are of this type. Notice in reading them that vowel sounds are usually longer than consonant sounds; and that some consonants and vowels are longer than others. The word "roll," for example, contains sounds that are intrinsically longer than those in "hit." In this way many words suggest their meaning by the very duration of the sounds in them. Writers know this and use such words, either consciously or because of an unconscious sensitivity to these values, to help convey their feelings. By "soaking in" the feeling expressed in these selections and then reading them aloud with as near an approximation to the writer's feeling as you can induce in yourself, you will develop something of that same sensitivity to quantity values, and the expressiveness of your voice will be increased.

Pause

This is primarily an intellectual device serving to punctuate the spoken thought. Just as commas, semicolons, and periods separate written words into thought groups, so pauses of different length separate the words in speech into meaningful units. Haphazard use of pause, therefore, may be just as confusing to your listeners as the injudicious use of punctuation would be to the reader. Be sure that your pauses come between thought groups and not in the middle of them. Moreover, in reading aloud remember that written and oral punctuation differ; not every comma calls for a pause, nor does the absence of punctuation always indicate that no pause is required. And when reading poetry, do not always pause arbitrarily at the end of each line; convention may require that the poet write his words to fit a given metric pattern, but his thought frequently runs on into the next line.

Pauses may also be used for emphasis. Placed immediately before or after an important statement, they serve to suggest to your audience, "Let this idea sink in." A pause just before the climax of a story sometimes helps to increase suspense; a dramatic pause, longer than the usual one and used at the right moment, may express the depth of the speaker's feeling much more forcefully than any words could.

Many speakers are afraid to pause. Fearing that silence will focus attention on them personally, they rush on with the stream of words, or, failing to find words readily, they substitute such sighs and grunts as "and-er-ah." Remember that a pause seldom seems as long to the audience as to the speaker, and that the ability to pause for emphasis or to clarify the thought is an indication of poise and self-control. Audiences respect speakers who are able to think on their feet, and the proper use of pause is a good sign of this ability. On the other hand, do not stop vacantly just to let the time pass; concentrate on the thought or emotion you are trying to emphasize. Thoughtful pauses are dynamic; empty ones are merely silly.

Meaningful variety of rate through the effective use of quantity and pause is one of the easiest ways of achieving flexibility of expression; practice will help to develop it.

Force

THE FIRST requirement any audience places on a speaker is that he talk loud enough to be heard easily. In addition, a certain amount of force is required to convey the impression of confidence and vigor in the speaker. Continuing to talk in too quiet a voice may suggest that you are not sure of yourself or that you don't care whether your audience hears you or not. Sometimes, of course, making an audience strain for a moment to hear what you say is desirable; to make your listeners participate even to this extent in the speech situation may serve occasionally to break through a passive attitude. But such a strain continued for too long wears the listener out; his attention wanders; he moves about

restlessly in his seat and wishes the ordeal were over. On the other hand, beware of continuous shouting. This too wears out an audience and dissipates attention. People become quite as bored by a continuous loud noise as by a continuous soft one. With respect to force, then, just as with rate, keep in mind that variety should be your objective.

The force with which you speak may be varied in *degree* and in *form*. *Degree* refers to the *amount* of force applied; thus a whisper or an undertone is uttered with a low degree of force, while a shout contains a high degree. *Form*, on the other hand, refers to the *manner* in which that force is applied; we may apply the force abruptly and explosively, or we may increase it with a gradual swell. The relative amount of force applied to different syllables in a word, or to different words in a phrase, is called *stress*. The effect of stress, however, is as often obtained by a change of pitch or rate as by an increase of force; in fact, all three variables usually combine to accent the stressed syllable. Nevertheless, since stressing a sound usually makes it louder, we may conveniently consider stress as a third type of force variation.

Degree

Force is varied in degree primarily for emphasis. Either by increasing the loudness of a word or phrase, or by pointedly reducing its loudness, you may make that word or phrase stand out as if it had been underscored. Moreover, changing the degree of force is an effective way to reawaken lagging interest. A drowsy audience will sit up quickly if you suddenly project an important word or phrase with sharply increased force. Remember, however, that the effect is produced not by the degree of force applied, but by the *change* in degree; a sharp reduction is quite as effective as a sharp increase. Silence may awaken a man sleeping in a noisy room.

While you are practicing to develop control of the degree of force you use, you will do well to observe what happens to the pitch and quality of your voice. The natural tendency for most speakers is to raise the pitch whenever they try to increase the

loudness; you have probably noticed that when you shout, your voice is keyed much higher than when you speak in a conversational tone. This is because the nerves which control the speaking mechanism tend to diffuse their impulses to all the muscles in that mechanism; the resulting general tension is apt to produce high pitch as well as more force. Sometimes this tension is so great in the throat as to produce a harsh quality as well. A little practice, however, will enable you to overcome this tendency. Just as you have learned to wiggle one finger without moving the others or to wink one eye without the other, so you can learn also to apply force by contracting the breathing muscles without tightening the muscles of the throat or unnecessarily raising the pitch of your voice. A good way to begin is by repeating a sentence such as "That is absolutely *true!*" Hit the last word in the sentence with a greater degree of force *and at the same time lower your pitch.* When you have mastered this bit of vocal control, say the entire sentence louder, and LOUDER, and LOUDER, until you can shout it without your pitch going up too. Keep a fairly sustained tone; use rather long quantity; and try to maintain a full, resonant quality. By developing control over the degree of force in your voice you will have done a great deal to make your speaking more emphatic and to convey to your audience an impression of reserve power.

Form

The manner, or form, in which force is applied generally indicates the underlying sentiments of the speaker. If force is applied gradually and firmly with what is called the *effusive* form, it suggests deep but controlled sentiment; generally, effusive form is used to express grandeur, dignity, reverence, and the like. When the *expulsive* form is used, force is applied firmly but more rapidly and with a vigorous stroke; this form is used to express decisiveness, vigor, and earnestness. The sudden and *explosive* form of applying force suggests violent or uncontrolled feeling; it is associated with extreme anger, sudden fear, or other strong emotions that burst out abruptly.

What has just been said should make apparent the fact that the form of force used is closely related to the quantity or duration of the words spoken. The effusive form demands longer quantity than the explosive form. Likewise, quantity of time and form of force combine in the expression of feeling. The suggestion made on page 102, therefore, applies equally well here: the best way to acquire skill in expressing feelings through the form of force used is to practice reading aloud passages of prose or poetry laden with these feelings, first absorbing the feelings yourself as much as possible and then giving free play to their expression. The selections at the end of the chapter are useful for this practice, and your instructor can give you helpful criticism and advice. Remember, however, that in speech the form with which force is applied should be the natural response to inner feeling; sheer vocal manipulation is bound to sound artificial and hollow. Only by a certain amount of conscious drill, however, can you develop sufficient flexibility and control over your voice to provide these feelings with a free and easy means of expression.

Stress

Within a word stress ordinarily follows the accepted standards of pronunciation. Correct accent is necessary for understanding. Consider the change of meaning produced by shifting the stress from one syllable to the other in the word "content." The rules of stress, however, are by no means inflexible when words are used in connected speech. Emphasis and contrast often require the shifting of stress for the sake of greater clarity. For example, notice what you do to the accent in the word "proceed" when you use it in this sentence: "I said to proceed, not to recede." Many words change completely in sound when they are stressed; especially is this true of short words such as pronouns, articles, and prepositions. If you are speaking normally, you will say, "I gave 'im th' book." But if you stress the third word, or the fourth one, you will say, "I gave *him* th' book," or "I gave 'im *the* book." Apparently, then, both conventional accent and the requirements of contrast and emphasis influence the placing of stress in words.

Effective use of stress is essential for intelligible utterance and for vigorous, animated expression.

Pitch

JUST AS singers' voices differ, some being soprano or tenor and some contralto or bass, so do people vary in the normal pitch level at which they speak. Except in the impersonation of odd characters the wisest plan is to talk in one's normal pitch range; otherwise there is danger of straining the voice. You will find, however, that there is considerable leeway within that normal range. Few beginning speakers use enough variation even within their normal range of pitch; they tend to hit one level and stay there. Our discussion of pitch will therefore include not only a consideration of the *key,* or general level of pitch, but also changes of pitch, both abrupt changes called *steps,* and gradual changes called *slides,* together with the resultant *melody pattern* thus produced. Nothing improves the animation and vivacity of speech so much as effective variation in pitch.

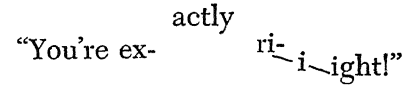
Key

The general pitch level, or key, varies considerably from person to person; but most of us have a wider range of pitch than we suspect. Nearly everyone can easily span an octave, and many people have voices flexible enough to vary more than two octaves without strain. In normal speaking we tend to establish a general key-level, around which most of our words are spoken, taking excursions above and below this key-level, and within it, to vary our expression. The key-level at which we choose to speak carries a very definite impression to the audience; ordinarily, a pitch that is continuously high suggests weakness, excitement, irritation, or extreme youth, while a lower key-level suggests assurance, poise, and strength. For that reason, your customary pitch should normally be in the lower half of your natural range; but your voice must not remain there all the time—break away and come back. Be particularly careful when you are applying increasing degrees

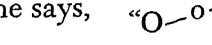
of force not to let your voice get out of control, going to a higher and higher key until it cracks under the strain. If you notice tension, pause for a moment and lower your pitch. At times, of course, you will be excited, and your voice will rise to a high pitch to match your emotion; remember, however, that somewhat restrained emotion is much more impressive to the members of an audience than that which has gone beyond control; they seem to sense the depth of feeling and the height of excitement better if it is not all laid bare on the surface.

Steps and slides

The two ways in which pitch changes occur in connected speech are steps and slides. Suppose, for example, someone had made a statement with which you agreed completely and you answered by saying, "You're exactly right!" The chances are that you would say it something like this:



Notice that a complete break in pitch level occurs between the first and second syllables of the word "exactly"—that sort of abrupt change in pitch is a *step;* on the word "right," however, a more gradual pitch inflection takes place during the actual production of the sound—a continuous change of pitch such as this, within the syllable, is a *slide.* Both steps and slides may go upward or downward depending on the meaning intended; slides are sometimes double, the pitch going up and then down or vice versa, as

when one says, 

to express the meaning, "I

didn't realize that!" In general, an upward step or slide suggests interrogation, indecision, uncertainty, doubt, or suspense, while a downward inflection suggests firmness, determination, certainty, finality, or confidence. Thus if you were to say, "What shall we do about it? Just this:—," a rising inflection on the question would serve to create suspense, while a downward inflection on the last

phrase would indicate the certainty with which you were presenting your answer. A double inflection, as indicated by the example above, suggests a subtle conflict or contradiction of meaning; it is frequently used to express irony or sarcasm, and to convey all sorts of subtle innuendo. Steps and slides are primarily useful in carrying the thought content rather than the emotional content of speech. By mastering their use you will help to make your meaning more clear.

All this does not mean that when you arise to speak you should say to yourself, "This sentence requires an upward inflection; I shall use a step between these two words and a slide on that one." Such concentration on the mechanics of utterance would destroy the last vestige of communicative contact with your audience. Rather, in private and in class exercises, you should practice the technic, reading aloud selected passages which require pitch inflection, until the habit of flexibility grows upon you. Then, when you speak, these habits will show themselves in the increased variety and greater expressiveness of your utterance.

Melody patterns

In all kinds of speech the rhythm and swing of phrase and sentence weave themselves into a continuous pattern of changing pitch. As the thought or mood changes, this melodic pattern should also change. Sorrow or grief are not well expressed by the quick, lilting melody of playfulness and wit. A monotonous melody pattern, moreover, is just as deadly as staying in one key all the time. Beware particularly of seesawing back and forth in a singsong voice. Avoid also the tendency of many inexperienced speakers to end every sentence with an upward cadence; assertions become questions when so uttered, and that about which you are certain sounds very doubtful. A monotonous downward cadence is almost as bad since it robs you of the power of expressing uncertainty when you want to do so. If you develop flexibility of pitch inflection as suggested in the paragraph above, your melody pattern will normally adjust itself to the thought and mood you intend to express, but be on the watch to see that you do not

get into a vocal rut, unconsciously using the same melody for everything you say.

Emphasis

FROM WHAT has already been said in this chapter, the usefulness of all forms of vocal variety in providing emphasis should be apparent. At the risk of seeming redundant, however, let us repeat that any change of rate, or of force, or of pitch serves to make the word, phrase, or sentence in which the change occurs stand out from those which precede or follow it. This is true regardless of the direction of the change; whether the rate or force be increased or decreased, whether the pitch be raised or lowered, emphasis will result. And the greater the amount of change, or the more suddenly it is applied, the more emphatic will the statement be. Furthermore, emphasis is increased by pause and contrast: the former by allowing the audience to "get set" for the important idea or to digest it afterwards, and the latter by making the change seem greater than it otherwise would.

No further positive suggestions for the mastery of emphasis in speech need be given beyond those already made in the earlier parts of this chapter. Two warnings, however, should be given: avoid overemphasis, and avoid continuous emphasis. If you emphasize a point beyond its evident value or importance, your audience will lose faith in your judgment; if you attempt to emphasize everything, nothing will really stand out. Pick out the things that are really important and give them the significance of utterance they deserve. Be judicious in your use of emphasis.

Vocal climax[1]

FREQUENTLY a speaker gives expression to a growing thought or feeling that rises steadily in power until it reaches a point where the strongest appeal is made. Such climaxes of thought

[1]Not to be confused with *rhetorical* climax, which is the arrangement of ideas in the order of increasing importance.

or feeling require climactic use of vocal expression as a vehicle to carry them and give them added power. Roughly, there are two methods of expressing vocal climax. The first involves increasing vocal power; the second, decreasing vocal power coupled with increasing intensity of emotion. The first method requires that each successive thought unit, whether it be word, phrase, or sentence, be said with a successive increase in the degree of force, with more rapid rate, with a higher level of pitch, or with any combination of these changes. When the second method is used, force is successively decreased, the rate slowed down, or the pitch lowered; but coupled with these changes is an increasing intensity of feeling expressed by the speaker's movement, gesture, facial expression, and by the emotional color in the quality of his voice. Notice that the second method involves much more than merely letting the voice "run down"; the power is there, but it is kept under control; the audience is made to feel the tremendous strength of feeling which the speaker is holding in check. The former method is the easier and the more frequently used; the latter requires more skill but is often more effective.

There are times when the two types of climax may be combined or contrasted. The speaker may build up a climax of vocal power, and then swing rapidly and positively into one of emotional intensity; or he may show an increased intensity of controlled emotion followed by a climax of vocal power. When such a shift of direction is motivated by genuine feeling, and when enough time is given to the climactic movement in each direction, the contrasting swing gives an added momentum to the second climax that can rarely be achieved by moving in one direction alone. The reaction of the audience is like the action of a pendulum which is given an added increment of power on the return stroke. You must be careful if you use this method, however, not to make the shift too sudden—allow a slight pause—nor to make the climactic movements themselves too short. Give the climax time enough to build, and keep it building steadily.

Some immature speakers try too many climaxes in one speech. The effect of such procedure is lost by the very repetition; cli-

maxes become too commonplace and are no longer climactic by the end of the speech. One good climax has more power to move an audience than five mediocre ones, frequently more even than five good ones. Save your vocal climaxes for the places where they will be most effective, usually near the end of the speech, or at the ends of really major thought units.

Beware also of anticlimax. When successive stages of climactic power begin to follow one another, audiences expect them to continue until the peak of interest has been reached. If before the real climax has been reached the added increments of power begin to lessen or the climactic movement stops, the audience feels let down. Start slowly enough, or quietly enough, or at a low enough pitch so that you can keep on building till the end has been reached. Furthermore, if a vigorous and effective climax has been completed, don't continue talking on in a normal manner; pause, or shift your manner of speaking and mood completely, or stop talking altogether; above all, don't say the same thing over in an ordinary way.

Effective vocal climax requires considerable skill. To develop that skill, nothing is so effective as to select climactic passages from the speeches of great speakers and to practice reading them aloud or speaking them from memory. Digest the meaning and the mood of the passage before you start; get yourself into the feeling of it; and then use all the power and control you have.

In this chapter we have covered a great deal of ground. We have talked about variety of rate, and of force, and of pitch. The relation between these variables of vocal expression and the meaning and emotional intent of the speaker has been considered. Comment has been made on the usefulness of variety in holding the attention of the audience and on the methods of securing emphasis and building climaxes. Do not expect to master all of these technics in one day, or one week, or one month. The greatest artists often spend years to perfect the details of their art so that the technic becomes almost unconscious when it is applied in the creation of a masterpiece. Take time to digest the

ideas explained in this chapter; practice on the material provided for exercise; return to this practice again and again even when your expressive powers have materially improved, in order that they may not become clumsy from disuse. And above all, remember that all technic, before it becomes natural and effective with an audience, must become so fundamental a part of you through habit acquired by practice that you are able to forget it when you actually arise to speak. Only in this way can you improve your expressive powers and retain a sincere communicative spirit.

PROBLEMS

To develop flexibility in vocal manipulation.

1. Repeating the alphabet or counting from one to twenty, perform the following vocal gymnastics (being careful throughout to maintain good vocal quality and distinctness of utterance):

 A. Begin very slowly, steadily increasing the speed until you are speaking as rapidly as possible; then, beginning rapidly, reverse the process.

 B. Stretch out the quantity of the vowel sounds, speaking at a slow rate, but allowing no pauses between letters or numbers; then shift to short quantity with long pauses. Shift back and forth between these two methods with every five or six letters or numbers you say.

 C. Begin very softly and increase the force until you are nearly shouting; reverse the process. Then practice shifting from one extreme to the other, occasionally changing to a moderate degree of force.

 D. Keeping the loudness constant, shift from the explosive application of force combined with a staccato utterance to a firm, smooth application of force.

 E. Stress alternate letters (or numbers); then change by stressing every third letter, every fourth, etc.; then change back to alternate letters again.

 F. Begin at the lowest pitch you can comfortably reach and raise the pitch steadily until you reach the highest comfortable pitch; reverse the process. Shift back and forth suddenly from high to low to middle, etc.

G. Practice slides with the vowel "O." Try upward slides, downward slides, and those which are double, going up and down or down and up.

H. Using a half dozen letters or numbers, practice similar pitch changes in steps; then alternate steps and slides.

I. Combine the above gymnastics into as many different complex patterns as your ingenuity and patience will permit. (Mathematically, there are several hundred different permutations and combinations.)

2. Vary the *rate* with which you say the following sentences in the manner indicated:

A. "There goes the last one."
 1) Use long quantity, expressing regret.
 2) Use short quantity, as if excited.
 3) Use moderate quantity, merely stating a fact.

B. "The winners are John, Henry, and Bill."
 1) Insert a long pause after "are" for suspense; then give the names rapidly.
 2) Insert pauses before each name as if picking them out.
 3) Say the whole sentence rapidly in a matter-of-fact way.

C. "If you come one step nearer, I'll—— End the sentence with the following words:
 1) punch your nose!"
 2) scream!"
 3) never talk to you again."
 4) show the picture to you."
 5) well, I'm not sure just what I will do."

 (See how many attitudes you can make these statements express.)

3. In the manner suggested, vary the *force* with which you say the following sentences:

A. "I hate you! I hate you! I hate you!"
 1) Increase the degree of force with each repetition, making the last almost a shout.
 2) Say the second "hate" louder than the first, and the last one *sotto voce.*
 3) Shout the first statement; then let the force diminish as if echoing the mood.

B. "What kind of a thing is this?" Repeat the question, placing stress on a different word each time. Try not to raise the pitch, but to emphasize by force alone.

c. "I have told you a hundred times, and the answer is still the same."

1) Make the statement a straightforward assertion, using expulsive form.
2) Speak explosively as though uncontrollably angry.
3) Speak as with deep but controlled emotion, applying force gradually and firmly.

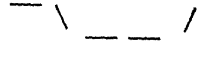
4. Practice varying the *pitch* with which you say the sentences below, following the directions given:

A. "I certainly feel fine today;—that is, except for my sunburn. Now don't slap me on the back! Ouch! Stop it! Please!" Begin confidently on a low key, successively raising the pitch level until the "Please" is said near the top of your range. Repeat several times, trying to begin lower each time.

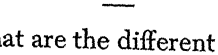
B. "Oh, yes. Is that so." In the following notation, diagonal lines indicate slides; horizontal ones, a level pitch; differences in height between the end of one line and the beginning of the next indicate steps. Each line represents one word. Say the sentence in the following ways:

1) 

2) 

3) 

4) 

5) 

(What are the different meanings conveyed?)

c. Say the sentence given in Problem 3B with varied pitch inflections so that it will mean as many different things as possible.

5. Practice reading aloud sentences from prose and poetry that require emphasis and contrast to make the meaning clear. Vary the pitch, rate, and force in different ways until you feel you have the best possible interpretation of the meaning. Here are some examples for practice:

A. One of the most striking differences between a cat and a lie is that a cat has only nine lives.

Mark Twain

B. So, Naturalists observe, a flea
Has smaller fleas that on him prey;
And these have smaller still to bite 'em;
And so proceed ad infinitum.

Jonathan Swift

C. I have waited with patience to hear what arguments might be urged against the bill; but I have waited in vain: The truth is, there is no argument that can weigh against it.

Lord Mansfield

D. Gentlemen may cry, peace, peace!—but there is no peace. The war has actually begun! I know not what course others may take; but, as for me, give me liberty, or give me death!

Patrick Henry

E. Some books are to be tasted; others to be swallowed, and some few to be chewed and digested; that is, some books are to be read only in parts; others to be read but not curiously, and some few to be read wholly, and with diligence and attention.

Francis Bacon

F. "Beauty is truth, truth beauty,"—that is all
Ye know on earth, and all ye need to know.

John Keats

G. We are the Dead. Short days ago
We lived, felt dawn, saw sunset glow,
Loved and were loved, and now we lie
In Flanders fields.[2]

Lieut. Col. John McCrae

[2]From "In Flanders Fields" from *In Flanders Fields, and Other Poems* by John McCrae. Reprinted by special permission of the author.

6. Read the following passages so as to give the effect of climax: first practice the climax of increasing force, and then that of increasing intensity of feeling with diminishing force.

A. There is no mistake; there has been no mistake; and there shall be no mistake.

Duke of Wellington

B. Let us cultivate a true spirit of union and harmony . . . let us act under a settled conviction, and an habitual feeling, that these twenty-four States are one country. . . . Let our object be, OUR COUNTRY, OUR WHOLE COUNTRY, AND NOTHING BUT OUR COUNTRY.

Daniel Webster

To increase vocal expressiveness of thought and emotion.

7. Clip a paragraph from a newspaper story describing some exciting incident and read it with appropriate vocal variety.

8. Memorize a section of one of the speeches printed in this book, as assigned, and present it in such a way as to make the meaning clear and the feeling behind it dynamic, through the influence of your voice.

9. Find an argumentative editorial or magazine article with which you vigorously agree or violently disagree. In your own words attack or defend the point of view presented, and do so with all the emphasis, contrast, and vocal variety of which you are capable. If you can't find some issue on which you can become genuinely aroused, find a mock issue and burlesque the professional spellbinder: point with pride, or view with alarm!

10. Select a short bit of dialogue from a play, involving at least three characters, and read it in such a way that your voice indicates the identity of each character. Here are a few suggestions:

Shakespeare: *As You Like It*
Taming of the Shrew
Merchant of Venice
Goldsmith: *She Stoops to Conquer*
Pinero: *The Second Mrs. Tanqueray*
Rostand: *Cyrano de Bergerac*
Ibsen: *An Enemy of the People*
Galsworthy: *Strife*
Shaw: *Arms and the Man*
Pygmalion

O'Neill: *The Hairy Ape*
Miller: *Death of a Salesman*
Williams: *A Streetcar Named Desire*

11. Practice reading aloud (or speaking from memory) the selected passages printed on the next few pages, attempting to express completely and vividly the thought and feeling contained in them. (Refer also to the passages at the end of Chapter 4.)

Selected passages for practice in vocal expression.

Before beginning your practice on any one passage, study it carefully to understand its full meaning and allow yourself to drink in the dominant mood. Some of the selections are light, rapid moving; others are thoughtful and serious; some contain sharp contrasts of tempo or mood or character; a few are climactic. Avoid mere superficial manipulation of voice; read so as to make the meaning clear and the feeling contagious to your listeners. Effective reading of this sort requires practice enough in private so that before an audience you will not have to keep thinking of vocal skill but can concentrate on the ideas and feelings you are trying to express.

A: Hamlet's Advice to the Players

Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue; but if you mouth it, as many of your players do, I had as lief the town crier spoke my lines. Nor do not saw the air too much with your hand, thus; but use all gently; for in the very torrent, tempest, and, as I may say, whirlwind of your passion, you must acquire and beget a temperance that may give it smoothness. O, it offends me to the soul to hear a robustious periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings who, for the most part, are capable of nothing but inexplicable dumb-show and noise; I would have such a fellow whipped for o'er-doing Termagant; it out-Herods Herod; pray you, avoid it.

Be not too tame, neither, but let your own discretion be your tutor; suit the action to the word, the word to the action; with this special observance, that you o'erstep not the modesty of nature: for anything so overdone is from the purpose of playing, whose end, both at the first and now, was and is, to hold, as 'twere, the mirror up to nature; to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure. Now this overdone or come

tardy off, though it make the unskilful laugh, cannot but make the judicious grieve; the censure of which one must in your allowance o'erweigh a whole theater of others. O, there be players that I have seen play, and heard others praise that highly, not to speak it profanely, that neither having the accent of Christians nor the gait of Christian, pagan, nor man, have so strutted and bellowed, that I have thought some of nature's journeymen had made men, and not made them well, they imitated humanity so abominably.

Shakespeare

B: Esau Wood

Esau Wood sawed wood. Esau Wood would saw wood. All the wood Esau Wood saw Esau Wood would saw. In other words, all the wood Esau saw to saw Esau sought to saw. Oh, the wood Wood would saw! And oh! the wood-saw with which Wood would saw wood. But one day Wood's wood-saw would saw no wood, and thus the wood Wood sawed was not the wood Wood would saw if Wood's wood-saw would saw wood. Now, Wood would saw wood with a wood-saw that would saw wood, so Esau sought a saw that would saw wood. One day Esau saw a saw saw wood as no other wood-saw Wood saw would saw wood. In fact, of all the wood-saws Wood ever saw saw wood Wood never saw a wood-saw that would saw wood as the wood-saw Wood saw saw wood would saw wood, and I never saw a wood-saw that would saw as the wood-saw Wood saw would saw until I saw Esau Wood saw wood with the wood-saw Wood saw saw wood. Now Wood saws wood with the wood-saw Wood saw saw wood.

C: *from* "How They Brought the Good News from Ghent to Aix"

I sprang to the stirrup, and Joris and he;
I galloped, Dirck galloped, we galloped all three;
"Good speed!" cried the watch as the gate-bolts undrew,
"Speed!" echoed the wall to us galloping through;
Behind shut the postern, the lights sank to rest,
And into the night we galloped abreast.

Robert Browning

D: Abou Ben Adhem

Abou Ben Adhem (may his tribe increase!)
Awoke one night from a deep dream of peace,
And saw, within the moonlight in his room,
Making it rich, and like a lily in bloom,
An angel writing in a book of gold;
Exceeding peace had made Ben Adhem bold,
And to the presence in the room he said,
"What writest thou?" The vision raised its head,
And with a look made of all sweet accord,
Answered, "The names of those who love the Lord."

"And is mine one?" said Abou. "Nay, not so,"
Replied the angel. Abou spoke more lowly
But cheerily still; and said, "I pray thee, then,
Write me as one that loves his fellow-men."

The angel wrote and vanished. The next night
It came again, with a great wakening light,
And showed the names whom love of God had blessed,
And, lo! Ben Adhem's name led all the rest!

Leigh Hunt

E: Sonnet XXIX

When, in disgrace with fortune and men's eyes,
I all alone beweep my outcast state
And trouble deaf heaven with my bootless cries
And look upon myself and curse my fate,
Wishing me like to one more rich in hope,
Featured like him, like him with friends possess'd,
Desiring this man's art and that man's scope,
With what I most enjoy contented least;
Yet in these thoughts myself almost despising,
Haply I think on thee, and then my state,
Like to the lark at break of day arising
From sullen earth, sings hymns at heaven's gate;
For thy sweet love remember'd such wealth brings
That then I scorn to change my state with kings.

Shakespeare

F: *from* THE BUILDING OF THE SHIP

Then the Master,
With a gesture of command,
Waved his hand;
And at the word,
Loud and sudden there was heard,
All around them and below,
The sound of hammers, blow on blow,
Knocking away the shores and spurs.
And see! she stirs!
She starts—she moves—she seems to feel
The thrill of life along her keel,
And, spurning with her foot the ground,
With one exulting, joyous bound,
She leaps into the ocean's arms!

Longfellow

G: *from* KING ROBERT OF SICILY

He cried aloud, and listened, and then knocked,
And uttered awful threatenings and complaints,
And imprecations upon men and saints.
The sounds re-echoed from the roof and walls
As if dead priests were laughing in their stalls!

At length the sexton, hearing from without
The tumult of the knocking and the shout,
And thinking thieves were in the house of prayer,
Came with his lantern, asking, "Who is there?"
Half choked with rage, King Robert fiercely said,
"Open: 'tis I, the King! Art thou afraid?"
The frightened sexton, muttering, with a curse,
"This is some drunken vagabond, or worse!"
Turned the great key and flung the portal wide;
A man rushed by him at a single stride,
Haggard, half naked, without hat or cloak,
Who neither turned, nor looked at him, nor spoke,
But leaped into the blackness of the night
And vanished like a specter from his sight.

Longfellow

H: RICHARD CORY[3]

Whenever Richard Cory went downtown,
We people on the pavement looked at him:
He was a gentleman from sole to crown,
Clean favored, and imperially slim.

And he was always quietly arrayed,
And he was always human when he talked;
But still he fluttered pulses when he said,
"Good morning," and he glittered when he walked.
And he was rich—yes, richer than a king,
And admirably schooled in every grace;
In fine, we thought that he was everything
To make us wish that we were in his place.

So on we worked and waited for the light,
And went without the meat, and cursed the bread;
And Richard Cory, one calm summer night,
Went home and put a bullet through his head.

Edwin Arlington Robinson

I: *from* THE CESTUS OF AGLAIA, VI

The Fly

I believe we can nowhere find a better type of a perfectly free creature than in the common house-fly. Nor free only, but brave; and irreverent to a degree which I think no human republican could by any philosophy exalt himself to. There is no courtesy in him; he does not care whether it is a king or clown whom he teases; and in every step of his swift, mechanical march, and in every pause of his resolute observation, there is one and the same expression of perfect egotism, perfect independence and self-confidence, and conviction of the world's having been made for flies. Strike at him with your hand; and to him, the mechanical fact and external aspect of the matter is, what to you it would be, if an acre of red clay, ten feet thick, tore itself up from the ground in one massive field, hovered over you in the air for a second and came crashing down with an aim. That is the external aspect of it;

[3]From Edwin Arlington Robinson: *Collected Poems.* Reprinted by special permission of Charles Scribner's Sons and Macmillan & Co., Ltd.

the inner aspect, to his fly's mind, is of quite a natural and unimportant occurrence—one of the momentary conditions of his active life. He steps out of the way of your hand, and alights on the back of it. You cannot terrify him, nor govern him, nor persuade him, nor convince him. He has his own positive opinion on matters; not an unwise one, usually for his own ends; and will ask no advice of yours. He has no work to do—no tyrannical instinct to obey. The earthworm has his diggings; the bee her gathering and building; the spider her cunning network; the ant her treasury and accounts. All these are comparatively slaves, or people of vulgar business. But your fly, free in the air, free in the chamber—a black incarnation of caprice—wandering, investigating, flitting, flirting, feasting at his will, with rich variety of choice in feast, from the heaped sweets of the grocer's window to those of the butcher's back-yard, and from the galled place on your cab-horse's back to the brown spot in the road, from which, as the hoof disturbs him, he arises with angry republican buzz—what freedom is like this?

Ruskin

J: *from* THE TRAINING OF THE INTELLECT[4]

. . . The fault of our age is the fault of hasty action, of premature judgments, of a preference for ill-considered action over no action at all. Men who insist upon standing still and doing a little thinking before they do any acting are called reactionaries. They want actually to reach to a state in which they can be allowed to think. They want for a little while to withdraw from the turmoil of party controversy and see where they stand before they commit themselves and their country to action from which it may not be possible to withdraw.

The whole fault of the modern age is that it applies to everything a false standard of efficiency. Efficiency with us is accomplishment, whether the accomplishment be by just and well-considered means or not; and this standard of achievement it is that is debasing the morals of our age, the intellectual morals of our age. We do not stop to do things thoroughly; we do not stop to know why we do things. We see an error and we hastily correct it by a greater error; and then go on to cry that the age is corrupt.

Woodrow Wilson

[4]This excerpt from Woodrow Wilson's Address, published in the *Yale Alumni Quarterly*, is reprinted with the kind permission of Mrs. Wilson.

K: *from* A LETTER TO THE CORINTHIANS

Though I speak with the tongues of men and of angels, and have not charity, I am become as sounding brass, or a tinkling cymbal. And though I have the gift of prophecy, and understand all mysteries, and all knowledge; and though I have all faith, so that I could remove mountains, and have not charity, I am nothing. And though I bestow all my goods to feed the poor, and though I give my body to be burned, and have not charity, it profiteth me nothing. Charity suffereth long, and is kind; charity envieth not; charity vaunteth not itself, is not puffed up, doth not behave itself unseemly, seeketh not her own, is not easily provoked, thinketh no evil; rejoiceth not in iniquity, but rejoiceth in truth; beareth all things, believeth all things, hopeth all things, endureth all things. Charity never faileth: but whether there be prophecies, they shall fail; whether there be tongues, they shall cease; whether there be knowledge, it shall vanish away. For we know in part, and we prophesy in part. But when that which is perfect is come, then that which is in part shall be done away. . . . And now abideth faith, hope, and charity, these three; but the greatest of these is charity.

Paul, the Apostle (1 Corinthians, 13)

L: I WILL BE HEARD

I am aware that many object to the severity of my language; but is there not cause for severity? I will be as harsh as Truth and as uncompromising as Justice. On this subject I do not wish to think, or speak, or write with moderation. No! No! Tell a man whose house is on fire to give a moderate alarm; tell him to moderately rescue his wife from the hands of the ravisher; tell the mother to gradually extricate her babe from the fire into which it has fallen—but urge me not to use moderation in a cause like the present. I am in earnest—I will not equivocate—I will not excuse—I will not retreat a single inch—and I will be heard.

William Lloyd Garrison

M: *from* ORATION ON LAFAYETTE

And what was it, fellow-citizens, which gave to our Lafayette his spotless fame? The love of liberty. What has consecrated his memory in the hearts of good men? The love of liberty. What nerved his youthful

arm with strength, and inspired him, in the morning of his days, with sagacity and counsel? The living love of liberty. To what did he sacrifice power, and rank, and country, and freedom itself? To the horror of licentiousness,—to the sanctity of plighted faith,—to the love of liberty protected by law. Thus the great principle of your Revolutionary fathers, and of your Pilgrim sires, was the rule of his life—*the love of liberty protected by law.*

Edward Everett

N: *from* A CHRISTMAS CAROL

"A merry Christmas, uncle! God save you!" cried a cheerful voice. It was the voice of Scrooge's nephew, who came upon him so quickly that this was the first intimation he had of his approach.

"Bah!" said Scrooge, "Humbug!"

He had so heated himself with rapid walking in the fog and frost, this nephew of Scrooge's, that he was all in a glow; his face was ruddy and handsome; his eyes sparkled, and his breath smoked again.

"Christmas a humbug, uncle!" said Scrooge's nephew. "You don't mean that, I am sure."

"I do," said Scrooge. "Merry Christmas! What right have you to be merry? What reason have you to be merry? You're poor enough."

"Come, then," returned the nephew gaily. "What right have you to be dismal? What reason have you to be morose? You're rich enough."

Scrooge having no better answer ready on the spur of the moment, said "Bah!" again, and followed it up with "Humbug!"

"Don't be cross, uncle!" said the nephew.

"What else can I be," returned the uncle, "when I live in such a world of fools as this? Merry Christmas! What's Christmas time to you but a time for paying bills without money; a time for finding yourself a year older, and not an hour richer; a time for balancing your books and having every item in 'em through a round dozen of months presented dead against you? If I could work my will," said Scrooge indignantly, "every idiot who goes about with Merry Christmas on his lips, should be boiled in his own pudding, and buried with a stake of holly through his heart. He should."

"Uncle!" pleaded his nephew.

"Nephew," returned his uncle sternly, "keep Christmas in your own way, and let me keep it in mine."

"Keep it!" repeated Scrooge's nephew. "But you don't keep it."



MAKING THE VOICE MORE INTELLIGIBLE

The statement has often been made that the first duty of the actor or speaker is to be heard and understood easily. He may speak with a voice of pleasing quality and with all the variety that could be desired; but if the utterance of his words is so weak or indistinct that his listeners have to strain to understand him, they will soon tire of the effort. In the two preceding chapters we have considered the development of pleasant voice quality and of interesting and meaningful variety in pitch, rate, and force; here we are concerned with the very practical problem of making our speech intelligible to those who hear it.

Loudness

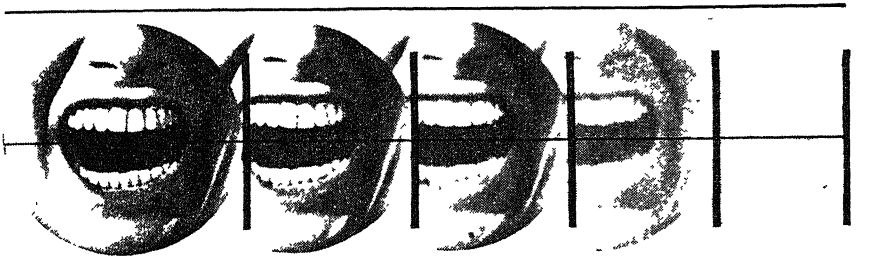
PROBABLY the most important single factor in vocal intelligibility is the loudness[1] with which you speak in relation to the *distance of the listener* from you and the *amount of noise* surrounding him.

[1]The term "loudness" is here used synonymously with "intensity" because the former term is clearer to the average speaker. Technically, of course, loudness, a distinct function in the science of acoustics, is not strictly synonymous with intensity. To explain the exact relation between the two terms is beyond the scope of this book, since it involves many complicated psycho-physical relationships. See *Speech and Hearing* by Harvey Fletcher (Van Nostrand, N. Y., 1929), p. 225 ff.

It is obvious that the farther away your listener is, the louder you must talk for him to hear you well. All of us do this unconsciously at extreme distances; when we call to someone a block away or across the field, we have learned that we must shout in order to be heard. What we often forget is that the same principle applies to shorter distances. We must realize that our own voices will always sound louder to us (unless we are deaf) than to our listeners—even if they are only ten or twenty feet away—since our own ears are closer to our mouths than the ears of our listeners are.

Loudness-to-distance ratio

Sound travels from its source in a spherical manner; that is, the sound of your voice goes out in all directions at once. Since the energy of your voice is transmitted by the particles of air literally



A sound's intensity decreases rapidly as the distance from its source increases. This means, of course, that a speaker must adjust the loudness of his voice to the distance it must reach. But he should also remember to pronounce his consonants carefully, and to lengthen the duration of his syllables in order to make up for the diminishing loudness of his voice at a distance.

bumping one another outward, this energy is diffused in a larger and larger sphere the farther away from you it goes. Excluding the addition of reflected sound, theoretically *the loudness of your voice*—strictly speaking, its *intensity—varies inversely with the square of the distance from your lips.* (Expressed mathematically, $I \propto 1/D^2$.) As a result, if it were not also reflected from the walls and ceiling, your voice would be only one-sixteenth as loud twelve feet away as at a distance of three; and the listener fifty feet away would hear only a small fraction of this loudness.

This ratio of loudness to distance explains why it is usually im-

portant to hold a microphone or the mouthpiece of a telephone fairly close to your mouth, or if the microphone is of a type which picks up sounds at a little greater distance, why you should be careful not to vary your distance from it. You will reduce the loudness of your voice about four times by merely doubling your distance from the microphone; and you will reduce its loudness nine times by tripling your distance. Of course, in a room, this ratio will not strictly hold true. As implied in the paragraph above, when the sound travels outward, it will be reflected from the walls, the ceiling, and the floor, so that the ear of your listener will receive the sum of these reflected sounds as well as the direct transmission from your voice. That is why the surface of the room—whether acoustically treated or made of smooth plaster—and the number of people present whose soft clothing absorbs the sound energy will determine, to a considerable extent, how loudly you will have to talk.

Speech-to-noise ratio

The second factor affecting the necessary loudness of your voice is the amount of surrounding noise with which you must compete. It is important to realize that in normal circumstances some noise is always present. For example, the noise level of rustling leaves in the quiet solitude of a country lane (10 decibels[2]) is louder than a whisper six feet away. The noise in empty theaters averages 25 decibels, but with a "quiet" audience it rises to 42. In the average factory, a constant noise of about 80 decibels is likely to be maintained. This level is just about as loud as very loud speaking at close range.

The table on the following page will make these comparisons more clear.[3]

[2]Loudness is expressed in *decibels* (*db*). Within certain acoustic limits, one decibel is roughly equal to the smallest difference in loudness which the ear can detect. Standard measurements for loudness are at distances of three feet unless otherwise noted.

[3]For more detailed information on this point, the student is referred to *Hearing and Deafness* by Hallowell Davis (Murray Hill Books, N. Y., 1947), pp. 43-45; and *Elements of Acoustical Engineering* by Harry F. Olson (D. Van Nostrand, N. Y., 1947), p. 419 ff.

Loudness of Speech vs. Noise
(At distances of three feet, except as noted)

Speech	*Loudness*	*Noise*
Loud shout (at 1 ft.)	110 db.[2]	Hammer on sheet steel (at 2 ft.)
Loud speech	80 db.	Very loud radio in home
Average conversation	60 db.	Noisy office
Faint speech	40 db.	Interior of house in large city
Whisper (at 4 ft.)	20 db.	Interior of very quiet country house

You cannot merely equal the noise about you if you expect to be understood; your voice will have to be loud enough for your listener's ears to distinguish the speech sounds above this noise.

This relative loudness of the speech sounds to the interfering noise is sometimes called the *speech-to-noise ratio (S/N).* In an interesting experiment[4] conducted for the Air Forces during the last war, Dr. Harry Mason found that the *actual* loudness of the speech sounds heard through headphones by listeners was much less important to their understanding than was their *relative* loudness to the accompanying airplane noise. Under the conditions of the experiment, intelligibility scores were nearly twice as high when the speech-to-noise ratio was 2/1 than when it was 3/2. Indeed, he found that when the S/N ratio was held constant—that is, when speech and noise were both decreased or increased proportionately—the listener understood more at the lower loudness levels. No doubt you have experienced a similar effect while listening to your radio during an electrical storm; by turning down

[4]See "The Effect of Very Loud Speech Signals upon Intelligibility" by Harry M. Mason in *Speech Monographs,* Vol. 13, No. 2 (1946), pp. 19-23. See also studies on other aspects of speech intelligibility by John W. Black, James F. Curtis, Gayland L. Draegert, Paul Moore, Henry M. Moser, and William E. Stevens in the same monograph. Other studies dealing with wartime problems of oral communication, by E. T. Curry, Grant Fairbanks, J. M. Hadley, James C. Kelly, L. A. Mallory, W. B. McCoard, J. C. Snidecor, and M. D. Steer, are reported or reviewed in the *Quarterly Journal of Speech,* Vol. 32 (1946) and Vol. 33 (1947). Many other interesting studies may be found in current issues of *Speech Monographs,* the *Quarterly Journal of Speech,* the *Speech Teacher,* and the *Journal of Speech and Hearing Disorders.*

the volume and thus reducing both the static and the speech, you may have been able to hear somewhat better. The conclusion is obvious, then, that shouting at your listeners in a quiet room is not necessary and may even distract them from understanding you. The important thing to achieve is not maximum loudness, but a degree of loudness strong enough to be clearly heard above whatever noise is present.

The obvious question next arises as to how you can determine for yourself the proper strength of voice to use in order to achieve the most effective speech-to-noise ratio. While apparatus is now available to measure these sounds accurately, most of us do not have it and would not want to carry it around with us if we did. However, we do have eyes and ears—excellent equipment for this purpose if we learn to use them. Use your eyes to see if those in the back row appear to be hearing you; or better, ask them if they are. Secure the advice of your instructor on this point. Ask your friends to report on the loudness of your voice as you talk in various-sized rooms and under varying noise conditions. In all these circumstances, listen to the sound of your own voice so that you begin to correlate your own sensations with their reports. You will soon learn to gauge the volume that you must use in order to be understood. Beginning public speakers usually find that they must increase rather than diminish the loudness of their voices.

The proper loudness to use when talking into a microphone for radio broadcasting or when a public address system is used introduces a different problem. Here the loudness of your voice will be affected by the type of microphone, the amplifying system used, and the loud-speaker attached to it. No invariable rule can be stated since the equipment varies so much. It is important, however, to try yourself out on this equipment before the time comes for your scheduled appearance. Ask the announcer or technician in the radio studio to advise you on this point and arrange a set of signals for him to use in suggesting that you talk louder or come closer to the microphone. Similarly, test out any public address system you plan to use and, if possible, make similar arrangements with the technician in charge.

Syllable duration

ANOTHER factor which affects your listener's ability to understand what you say is the duration of sound within the syllables you utter. Generally, a slower rate of speaking is more easily understood than a fast one, but there is more to it than merely slowing down. In the previous chapter, your attention was called to the fact that rate of speaking depends on two elements: *quantity,* or the duration of the actual sound within the syllable, and *pause,* or the silent periods between sounds. Experimental evidence seems to show that the intelligibility of speech—how much the listener hears accurately—depends more on syllable duration than on the overall rate of speaking. That is, a slow staccato utterance is very little more intelligible than a faster staccato utterance; but talking at a moderate rate *while prolonging the sounds uttered* improves the intelligibility a great deal.

This does not mean, of course, that everything you say should be uttered in a slow drawl. Heaven forbid! But it does mean that too rapid a "machine-gun" utterance is much harder to understand. Where the rapid sweep of a fast-moving narrative is more important than exact comprehension of every word you say, of course you will want to speed ahead. But when you want to be sure your listeners understand precisely what you are saying on some important point, take time enough to dwell on every significant word long enough to be sure it will be understood.

Syllable duration is of special importance when you are talking in a large hall, when you must be heard above a great deal of noise, or when the acoustics of the room in which you speak produce a noticeable "echo" effect. Those who speak to mass meetings out-of-doors, or make announcements at a banquet where there is a clatter of dishes, have found they must stretch out their syllables if they are to be understood. Even the unaccented syllables (like *-ing* in *going*) are drawn out longer than usual. The ringmaster at a circus and the referee at a prize fight are not just being "different" when they sing out, "L-a-a-d-i-e-s and ge-e-n-tle-m-e-en"; they have learned through experience that they have to

prolong the sounds if they are to be understood. Likewise aviators, using intercommunication systems or plane-to-ground radio, while they do not need to prolong the sound quite so much, have found that sustained and slightly drawn out syllables are much more easily understood above the airplane noise. You will find the same thing true when talking over the telephone in a noisy office or shop.

Practice, then, until you can prolong your syllables without losing the rhythm and emphasis of your sentences; but be careful not to overdo it when neither noise nor distance requires you to do so. Remember that the suggestions made in the previous chapter for giving emphasis and variety to your speech through change of rate are the *normal* principles to follow; employ longer syllable duration than you usually do only when your normal utterance cannot be easily understood.

Distinctness

FOR PEOPLE in the back row, louder speaking is not always as necessary as greater distinctness. Nor is adequate syllable duration all that is required to make your speech clear and crisp. This is a job for the modifiers, especially the jaw, tongue, and lips. Only by developing skill and energy in the muscles which manipulate these members can clean-cut speech be had. Do not be satisfied with sloppy articulation. Bite off your words in even an exaggerated fashion for a time until you find the habit of precision growing on you.

There are four faults that are responsible for most of the indistinctness in speech. By avoiding or eliminating them you will have done a great deal to improve the understandability and precision of your utterance. These faults are (*a*) the "immovable jaw," (*b*) the "idle tongue," (*c*) "lazy lips," and (*d*) too much speed.

Some oriental peoples move their jaws very little in speaking; so much of the meaning in their language is conveyed by variation in the vocal pitch that scarcely any jaw movement is required. In the English language failure to open the jaws adequately is a serious fault because so much meaning is conveyed by consonant

sounds, which cannot be made effectively unless the tongue is given enough room for vigorous movement. Even the vowel sounds are likely to be muffled if the jaws are kept nearly closed. As you talk, therefore, strive to maintain a free and active movement of your jaws.

The tongue has more to do with the distinct formation of speech sounds than any other organ; even when the jaw moves, if the tongue lies idle or moves sluggishly, the sounds produced cannot be sharp. All the vowel sounds depend partly for their distinctive qualities on the position of the tongue. Try saying "ee, ay, ah, aw, oo" and notice how the highest point of the tongue changes its position. A great many consonant sounds, "d," "th," "ch," "g," and "k," to mention only a few, also depend upon firm and active movement of the tongue.

The lips, too, are made of muscle; if they are allowed to become lazy, they will hang like soft flaps, and a mumbled articulation will be the result; especially is this true of sounds like "p," "b," "m," and "f," which require vigorous action of the lips. Of course, when talking directly into a microphone, violent explosive utterance of consonant sounds should be avoided. But in ordinary speaking—and this is especially true in public speech—most of us can afford to use our lips more decisively to cut and mold the sounds we make.

Yet there is a limit to the speed with which the jaw, tongue, and lips can move. A great deal of indistinctness could be avoided if speakers took time enough to get the sounds out instead of being in such a hurry to be through. Take enough time, therefore, to be distinct; as your jaw, tongue, and lips develop more flexibility and precision, you can speed up. Avoid rushing, though, for the present.

Briefly, then, loosen your jaw until a lively movement of it can be noticed when you are talking; practice moving your lips with energy; whip your tongue into vigorous activity; and don't talk too fast. Practice repeatedly the exercises for distinctness at the end of this chapter and watch to see that the effect of this practice is carried over into your daily conversation. It is possible, of

course, to be so precise as to seem affected, but the chances are ten to one that your fault lies in the other direction. There is nothing which will create so much unconscious respect for you as a crisp and decisive utterance.

Acceptable pronunciation

SPOKEN WORDS are the sound symbols of meaning. If they are not given the conventional pronunciation, they may not be recognized as symbols for the meaning you intend. Even if the words are recognized, any peculiarity of pronunciation is quickly noticed by the audience and tends to distract attention from the thought or even to discredit the speaker.

To find an acceptable standard of pronunciation is sometimes difficult, because standards differ. Certain pronunciations which would be acceptable in Chicago would not be in Boston. The native of Louisiana pronounces his words in a way different from that of the man who lives in Montana. That this is true is perhaps unfortunate, but the fact remains; and for you to insist on a pronunciation foreign to the locality in which you are living is extremely unwise. On the other hand, to attempt by main force to vary your pronunciation to suit every group which you address is equally foolish. *The best criterion to follow is the usage of the educated people of your community.* For most words a dictionary provides a very helpful guide. But with respect to certain words which are constantly changing, dictionaries are likely to be out of date and should not, therefore, be followed too slavishly. Moreover, most dictionaries do not take sufficient notice of regional differences in dialect. Nevertheless, since most words do not vary greatly from the recorded pronunciation, a dictionary will provide you with helpful guidance on words about which you are doubtful. The dictionary standard, modified to agree with the usage of educated people in your community, should serve as the basis of your pronunciation.

Be particularly careful about misplacing the accent in words; no fault is quite so noticeable as this one. For example, if you say

"genu-*ine*," "*de*-vice," "the-*ay*-ter," "pre-*fer*-able," instead of the more accepted forms, "*gen*-uine," "de-*vice*," "*the*-ater," "*pref*-erable," your error will be obviously crude. Other errors arise from the omission of sounds (such as "guh'mnt" for "government"), from the addition of sounds (such as "athalete" for "athlete"), and from the substitution of sounds (such as "set" for "sit"). The way words are spelled is not always a safe guide, for English words contain many silent letters, and many words containing the same combinations of letters require a different pronunciation. (For example: o*f*ten, b*ough*, r*ough*, thr*ough*, call*ed*, shout*ed*, gasp*ed*.) In addition, the formality of the occasion exerts considerable influence; many omissions acceptable in conversation become objectionable in a formal address. In radio broadcasting, careful pronunciation is particularly important since listeners are more likely to be critical of it. Because of the fact that many programs are heard throughout the nation, broadcasters are tending to minimize regional differences in pronunciation and to develop a common standard across the country so far as possible. In general, however, what is good pronunciation elsewhere is also good "over the air"; avoid equally pronunciation that is too academic or too provincial.

Do not be so labored and precise as to call attention to your pronunciation rather than to the idea; but do not take this warning as an excuse for careless speech. Use your ears; listen to your own pronunciation and compare it with that of educated people in your community. If your pronunciation is seriously faulty, keep a notebook in which you list the words you miss, and practice on them constantly.

Choice and sequence of words

THIS IS NOT the place to discuss the choice of words in terms of their rhetorical or persuasive value; that will be covered in a later chapter. We are here concerned with the sounds they contain,[5]

[5]See *Speech and Hearing* by Harvey Fletcher, pp. 273-278.

and the errors in understanding which occur because one word is mistaken for another. Experiments have shown the word "fox" to be more than twice as hard to understand as "dog"; six times as many errors of recognition were made on the word "nuts" as on "limeade." And if the listeners in these experiments had never heard of foxes or nuts, the percentage of error would have been even greater since strange words are usually harder to understand than familiar ones. The English language contains many words with different meanings, but the same, or very similar, sounds: words such as "one" and "won," "for" and "four," "sick" and "six," and the like. Moreover, the acoustic difference between certain individual sounds is often too small for clear differentiation if all the other sounds in the word are the same. Thus it may be hard to understand the rapid utterance of such a phrase as "nine fine swine."

Of course, careful articulation will help to reduce misunderstandings of this sort, and when no other words will fit the sense, you have no choice but to lengthen the duration of syllables in such words and to give special emphasis to the distinctness with which you pronounce them. Especially when you talk on unfamiliar subjects requiring the use of terms—particularly technical terms—which are strange to your listeners, you must be careful to talk more slowly, prolong your syllables, and articulate more carefully. Wherever possible, however, try to anticipate this difficulty by using words which cannot be mistaken in the context where you use them. In particular, be careful about using similar-sounding words close together in sentences where the first meaning may carry over to the second.

The story is told of the reporter who interviewed a farmer by telephone and reported in his newspaper that the farmer had just purchased "2008" pigs. The farmer had actually told him that he had bought "two sows and eight pigs." A difference of only one sound resulted in an error of 1998 hogs! Errors of this magnitude do not often occur because the context prevents them, but many times a listener is confused until something is said later in the discussion to clarify the point; meantime, however, the effectiveness

of the intervening remarks may have been reduced. Be careful, therefore, to think of words in terms of the way they *sound* and not the way they look in print. Remember, it is what the listener thinks he heard you say that counts.

To be clearly understood, then, when you speak, talk loud enough in terms of distance and noise level, give adequate length to the duration of your syllables, use your speaking mechanism vigorously to improve the distinctness of your utterance, give due attention to your standards of pronunciation and to your choice of words. Practice on the problems which follow under the critical supervision of your instructor; if possible, record your speaking and listen to the sound of your own voice; and keep a close eye on your listeners when you talk to them in order to judge their reaction to your vocal intelligibility.

PROBLEMS

To test the intelligibility of your speech.

1. The following lists of phonetically balanced words are taken from tests constructed by the Psycho-Acoustic Laboratory of Harvard University, and used by the Armed Forces.[6] They may be used in class to test whether your speech is understood by others. Your score will not be so accurate as if these tests were conducted under scientifically controlled conditions, but they will provide a measure of the relative intelligibility of your speech compared with your classmates', and will show you what happens under various conditions. Proceed with the test as follows:

 A. Choose one of the lists of fifty words below and rearrange them on a sheet of paper in some different and random order. (Subsequent students should use different lists to avoid immediate repetition.)

 B. Standing in one corner of the room with your back to the class, read aloud one word at a time, saying, "Number one is _____." Then pause long enough for your classmates to write it down (3-5 seconds). Proceed with the remaining words in the same way.

[6]Printed also in *Hearing and Deafness* by Hallowell Davis, pp. 475-476.

c. All other students in the class will write down in a numbered column the words they understood you to have said.

d. To determine your score, add together the number of words understood correctly by each listener and divide this total by the number of listeners times 50 (the number of words spoken); the result will be your percentage of intelligibility on this test.[7]

e. Repeat this test, using a different list, under each of the following conditions:

1) Listeners' ears plugged with cotton (to simulate distance).
2) Relatively loud phonograph music playing during pronunciation of the word list by the speaker.

A		B		C	
bat	muff	at	muss	aid	map
beau	mush	barn	news	barge	nap
change	my	bust	nick	book	next
climb	nag	car	nod	cheese	part
corn	nice	clip	oft	cliff	pitch
curb	nip	coax	prude	closed	pump
deaf	ought	curve	purge	crews	rock
dog	owe	cute	quack	dame	rogue
elk	patch	darn	rid	din	rug
elm	pelt	dash	shook	drape	rye
few	plead	dead	shrug	droop	sang
fill	price	douse	sing	dub	sheep
fold	pug	dung	slab	fifth	sheik
for	scuff	fife	smite	fright	soar
gem	side	foam	soil	gab	stab
grape	sled	grate	stuff	gas	stress
grave	smash	group	tell	had	suit
hack	smooth	heat	tent	hash	thou
hate	soap	howl	thy	hose	three
hook	stead	hunk	tray	ink	thresh
jig	taint	isle	vague	kind	tire
made	tap	kick	vote	knee	ton
mood	thin	lathe	wag	lay	tuck
mop	tip	life	waif	leash	turn
moth	wean	me	wrist	louse	wield

[7]Dr. Davis says, "It is a very convenient property of these lists that the volume at which 50% of the words is correctly understood is a little above that at which we can easily understand ordinary connected speech." *Ibid.*, p. 151.

D		E		F	
awe	nab	ache	muck	bath	neat
bait	need	air	neck	beast	new
bean	niece	bald	nest	bee	oils
blush	nut	barb	oak	blonde	or
bought	our	bead	path	budge	peck
bounce	perk	cape	please	bus	pert
bud	pick	cast	pulse	bush	pinch
charge	pit	check	rate	cloak	pod
cloud	quart	class	rouse	course	race
corpse	rap	crave	shout	court	rack
dab	rib	crime	sit	dodge	rave
earl	scythe	deck	size	dupe	raw
else	shoe	dig	sob	earn	rut
fate	sludge	dill	sped	eel	sage
five	snuff	drop	stag	fin	scab
frog	start	fame	take	float	shed
gill	suck	far	thrash	frown	shin
gloss	tan	fig	toil	hatch	sketch
hire	tang	flush	trip	heed	slap
hit	them	gnaw	turf	hiss	sour
hock	trash	hurl	vow	hot	starve
job	vamp	jam	wedge	how	strap
log	vast	law	wharf	kite	test
moose	ways	leave	who	merge	tick
mute	wish	lush	why	move	touch

2. A somewhat more difficult test may be conducted in a manner similar to that described in Problem 1 with the word series listed below.[8] Listeners should keep books closed while listening to the speaker and writing down the words they understand him to say. In this test, the speaker should read four words consecutively; long pause; read four more; long pause; etc., until he has completed one of the series. Score as in Problem 1.

[8]From a test used by Gayland L. Draegert in an experiment reported in *Speech Monographs*, Vol. 13, No. 2, p. 50 ff. With noise interference, military personnel averaged 38.2% of the words understood correctly in the initial test, and 46.3% after training. For scientific purposes, this test is not so accurate as the list in Problem 1, or a similar test developed by C. Hess Hagen at Waco, Texas, Voice Communication Laboratories, which is described in OSRD Report No. 5414, issued by the Office of Technical Services, Department of Commerce. For classroom purposes, however, it is sufficiently accurate for determining relative intelligibility among members of a group.

A. Three, flap, switch, will——resume, cold, pilot, wind——chase, blue, search, flight——mine, area, cleared, left.

B. Iron, fire, task, try——up, six, seven, wait——slip, turn, read, clear——blue, this, even, is.

C. Nan, flak, timer, two——course, black, when, leave——raise, clear, tree, seven——search, strike, there, cover.

D. List, service, ten, foul——wire, last, wish, truce——power, one, ease, will——teeth, hobby, trill, wind.

E. Flight, spray, blind, base——ground, fog, ceiling, flame——target, flare, gear, low——slow, course, code, scout.

F. Tall, plot, find, deep——climb, fall, each, believe——wing, strip, clean, field——when, chase, search, select.

G. Climb, switch, over, when——this, turn, gear, spray——black, flare, is, free——runway, three, off, red.

H. Thing, touch, marker, sleeve——find, top, leave, winter——skip, free, have, beach——meet, aid, send, lash.

I. Try, over, six, craft——green, victor, yellow, out——trim, X-ray, ramp, up——speed, like, believe, sender.

J. Dim, trip, fire, marker——wave, green, rudder, field——climb, to, plot, middle——speed, like, straight, lower.

K. Smooth, mike, four, catch——strip, park, line, left——leg, wheel, turn, lift——time, baker, orange, look.

L. Wake, other, blue, been——size, wish, black, under——field, down, empty, what——ship, strip, land, fire.

M. Leg, on, strip, leave——ground, trip, plot, area——speed, blue, will, ramp——wheel, blind, sector, nan.

N. Tail, when, through, at——climb, off, tower, rain——time, gear, cloud, pass——loaf, three, crash, direction.

O. Station, left, reply, read——final, blue, field, out——wind, west, marker, fire——tower, ground, gear, time.

P. Sighted, toward, finder, search——red, blind, each, weather——tall, after, while, wide——close, hole, mark, signal.

Q. Neat, warm, beam, where——side, leader, bell, map——view, face, trap, well——seem, feed, clutch, vine.

R. Circle, beach, up, that——port, even, catch, pad——reach, heat, break, safe——still, put, enter, iron.

S. Chamber, wait, hair, open——wind, keep, sector, free——light, home, take, will——base, eleven, headphone, by.

T. Service, flat, have, on——bay, wait, fade, cold——tire, horn, bill, sad——feel, cave, set, limit.

To develop an adequate degree of loudness and syllable duration.

3. Practice saying the words in the above lists with a voice loud enough—
 - A. to be barely understood (score below 50%) in a quiet classroom.
 - B. to be perfectly understood in a quiet classroom.
 - C. to be understood in a quiet classroom with your listeners' ears plugged with cotton (to simulate distance).
 - D. to be understood above the noise of two, three, or four other students all reading aloud from different pages of the textbook.

4. Practice saying the words in the lists above with varying degrees of syllable duration under the conditions listed in the problem above.

5. Devise variations of these conditions with whatever recording or public address systems are available to your class.

6. Prepare sentences requiring precise understanding of the component words and practice saying them with the loudness and syllable length required for (A) a small group in a small room, (B) a class in a fairly large lecture room, (C) an audience in your college auditorium, (D) a crowd in your football stadium. Here are a few sample sentences to use:

 "Just ten minutes from now, go in single file to room three-sixteen."

 "In 1985 the population of Panama may be one and two-fifths what it was in 1948."

 "Hemstitching can be done by machine operation using strong thread."

 "Oranges, nuts, vegetables, and cotton are raised on the Kingston ranch."

7. Prepare a two-minute oral report on one of the topics in this chapter and present it to the class from the back of the room in a voice that can be clearly understood.

To increase distinctness of articulation.

8. Stretch the muscles of articulation:
 - A. Stretch the mouth in as wide a grin as possible; open the mouth as wide as possible; pucker the lips and protrude them as far as possible.
 - B. Stretch out the tongue as far as possible; try to touch the tip of the nose and the chin with the tongue tip; beginning at the front teeth, run the tip of the tongue back, touching the palate as far back as the tongue will go.

9. With vigorous accent on the consonant sounds, repeat several times over the series "pah, tah, kah." Then vary the order, emphasizing first "pah," then "tah," then "kah." In the same way practice the series "ap, at, ak" and "apa, ata, aka." Work out additional combinations of this sort, using different combinations of consonants and vowels.

10. The words grouped in fours below have been found experimentally to be easily mistaken for one another under conditions of noise interference.[9] Practice articulating them distinctly and with precision. Then with your back to the class, and with three or four other students creating a noise by reading aloud from the textbook at the same time, read down one column or across one row, choosing one word at random out of each four. Announce before you start which column or row you are going to read from, pause briefly after each word, and have other members of the class check the word they understood you to say. (Used in this way, the following list is not an accurate *test* of intelligibility, but it should provide interesting material for practice.)

	A	B	C	D	E	F
1	system	firm	banner	puddle	carve	offer
	pistol	foam	manner	muddle	car	author
	distant	burn	mother	muzzle	tarred	often
	piston	term	batter	puzzle	tired	office
2	heave	detain	scream	porch	fable	cross
	heed	obtain	screen	torch	stable	cough
	ease	attain	green	scorch	table	cloth
	eve	maintain	stream	court	able	claw
3	roger	pure	petal	vision	bubble	thrown
	rupture	poor	battle	bishop	tumble	drone
	rapture	tour	meadow	vicious	stumble	prone
	obscure	two	medal	season	fumble	groan
4	art	sponsor	game	cape	texture	eye
	heart	spotter	gain	hate	lecture	high
	arch	ponder	gage	take	mixture	tie
	ark	plunder	gang	tape	rupture	hide

[9]Taken from answer sheets for standardized tests developed by C. Hess Hagen, printed in *Intelligibility Measurement: Twenty Four-Word Multiple Choice Tests*, OSRD Report No. 5567 (P.B. 12050), issued by the Office of Technical Services, Department of Commerce, p. 21.

5	comment	exact	made	process	glow	single
	comic	retract	fade	protest	blow	jingle
	cannon	detract	vague	profess	below	cycle
	carbon	attack	may	possess	low	sprinkle
6	bumper	cave	pier	divide	kitchen	baker
	number	cake	pierce	devise	mission	major
	lumber	cage	fierce	define	friction	maker
	lover	case	spear	divine	fiction	banker
7	gale	glamour	ward	leap	second	rich
	jail	slimmer	wart	leaf	suction	ridge
	dale	swimmer	wash	lease	section	bridge
	bail	glimmer	war	leave	sexton	grip
8	danger	enact	hold	crater	seaport	joy
	feature	impact	old	traitor	keyboard	going
	nature	relax	ode	trainer	piecework	join
	major	intact	hoed	treasure	eastward	dawn

11. Make a list of as many tongue-twisters as you can find and practice saying them rapidly and precisely. Here are a few short examples to start on:

A. She sells sea shells on the sea shore.
B. National Shropshire Sheep Association.
C. "Are you copper-bottoming them, my man?" "No, I'm aluminuming 'em, mum."
D. He sawed six long, slim, sleek, slender saplings.
E. Dick twirled the stick athwart the path.
F. Rubber baby-buggy bumpers.
G. "B—A, Ba; B—E, Be;
B—I, Bi; Ba Be Bi;
B—O, Bo; Ba Be Bi Bo;
B—U, Bu; Ba Be Bi Bo Bu!"

12. Read aloud the following passages in a distinct and lively fashion; move the tongue, jaw, lips, etc., with energy:

A. To sit in solemn silence in a dull, dark dock
In a pestilential prison, with a lifelong lock,
Awaiting the sensation of a short, sharp shock,
From a cheap and chippy chopper on a big black block!
Gilbert and Sullivan

B. "You are old," said the youth, "and your jaws are too weak
For anything tougher than suet;
Yet you finished the goose, with the bones and the beak—
Pray, how did you manage to do it?"
"In my youth," said his father, "I took to the law,
And argued each case with my wife;
And the muscular strength which it gave to my jaw
Has lasted the rest of my life."

Lewis Carroll

C. How does the water
Come down to Lodore?
My little boy ask'd me
Thus, once on a time;
And moreover he ask'd me
To tell him in rime.

The cataract strong
Then plunges along,
Striking and raging
As if a war waging
Its caverns and rocks among;
Rising and leaping,
Sinking and creeping,
Swelling and sweeping,
Showering and springing,
Flying and flinging,
Writhing and whisking,
Spouting and frisking,
Turning and twisting,
Around and around . . .

And rushing and flushing and brushing and gushing,
And flapping and rapping and clapping and slapping,
And curling and whirling and purling and twirling,
And thumping and plumping and bumping and jumping;
And dashing and flashing and splashing and clashing;
And so never ending, but always descending,
Sounds and motion forever are blending,
All at once and all o'er, with a mighty uproar,
And this way the water comes down at Lodore.

Robert Southey

To encourage acceptable standards of pronunciation.

13. Make a list of words which you have heard pronounced in more than one way. Look them up in the dictionary and come to class prepared to defend your agreement or disagreement with the dictionary pronunciation. Here are a few words on which to start:

abdomen	creek	gauge	indict	route
acclimated	data	gesture	inquiry	theater
advertisement	deficit	grievous	recess	thresh
alias	drowned	humble	research	vagary
bona fide	forehead	idea	roof	yacht

Passages which require careful speech to convey their meaning.

14. The meaning of each passage below as a whole depends upon clear understanding of the words and phrases used in it. Be sure you understand the significance of an entire passage before you begin practice on it. Practice reading it as you would before a small, quiet audience; then as you would need to if the audience were large or there were considerable noise interference. Remember that *exaggerated* precision, loudness, syllable duration, etc., beyond the amount clearly required for easy intelligibility under the actual situation will sound artificial and is not good speech. (In a similar way, practice again the passages at the end of Chapter 5.)

A: *from* THE WAR SONG OF THE SARACENS[10]

We are they who come faster than fate: we are they who ride early or late:
We storm at your ivory gate: Pale Kings of the Sunset, beware!
Not on silk nor in samet we lie, not in curtained solemnity die
Among women who chatter and cry, and children who mumble a prayer.
But we sleep by the ropes of the camp, and we rise with a shout, and we tramp
With the sun or the moon for a lamp, and the spray of the wind in our hair.

James Elroy Flecker

[10]From *Collected Poems* by James Elroy Flecker. Reprinted by special permission of Mrs. Flecker and Martin Secker & Warburg, Ltd.

B: *from* ESSAY ON SELF-RELIANCE

A foolish consistency is the hobgoblin of little minds, adored by little statesmen and philosophers and divines. With consistency a great soul has simply nothing to do. He may as well concern himself with his shadow on the wall. Speak what you think now in hard words and tomorrow speak what tomorrow thinks in hard words again, though it contradict everything you said today—"Ah, so you shall be sure to be misunderstood."—Is it so bad, then, to be misunderstood? Pythagoras was misunderstood, and Socrates, and Jesus, and Luther, and Copernicus, and Galileo, and Newton, and every pure and wise spirit that ever took flesh. To be great is to be misunderstood.

Emerson

C: *from* THE DECLARATION OF INDEPENDENCE

We hold these truths to be self-evident: that all men are created equal; that they are endowed by their Creator with certain inalienable rights; that among these are life, liberty, and the pursuit of happiness. That to secure these rights, governments are instituted among men, deriving their just powers from the consent of the governed; that whenever any form of government becomes destructive of these ends it is the right of the people to alter or to abolish it, and to institute a new government, laying its foundation on such principles, and organizing its powers in such form, as to them shall seem most likely to effect their safety and happiness.

BASIC PRINCIPLES OF SPEECH COMPOSITION

In Part 2, you studied how to use physical and vocal delivery to transmit and emphasize your thought and feeling. Part 3 will emphasize the analysis, structure, and content of the speech itself.

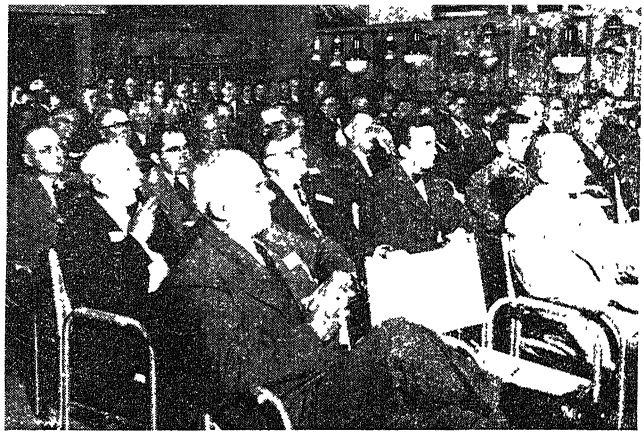
You will learn in these chapters how closely the speaker's purpose, the subject matter of his speech, and the type of listener he addresses are related to each other.

To present an effective speech, you must first analyze your audience and the occasion for the speech in order to adapt your subject to them. After considering subject, purpose, and audience, begin to build your speech, supplementing your own knowledge with material from reliable sources. Carefully organize your material and outline your speech. Persuasive expression depends on the clear sequence of ideas which outlining makes possible. Then practice your speech aloud. Only by speaking often can you learn to speak well.

To build a good speech, you must first survey the problem. What subject will you choose? What is the purpose of the speech? What kind of audience will you have?

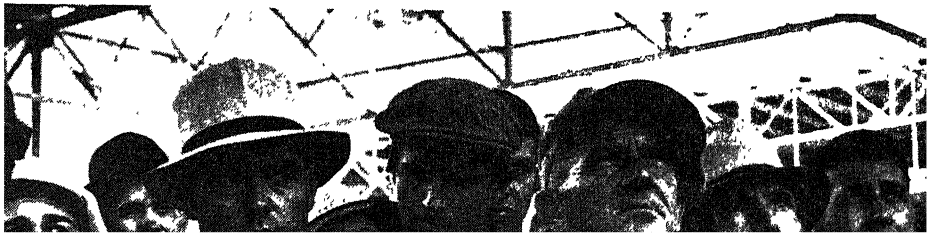
PART 3







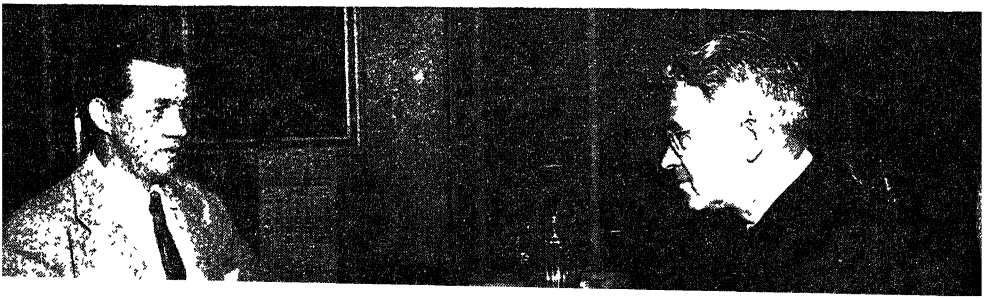
Study the audiences on this page. One is a group of sales engineers, another a mixed gathering, the third a group of workers in a plant. How do you think they might differ in their interest and attitude toward a given subject? How might their reactions be influenced by their education and occupation and by the occasion?







Whatever the subject of your speech may be, you must begin with what you already know about it. You can, however, check and build on your own knowledge by first-hand observation, interviews, and printed material of various kinds.





THE PROCESS OF PREPARING A SPEECH

Because of the apparent ease with which good speakers talk, some people mistakenly believe that such men spend little time in preparation. Nothing could be further from the facts. The very ease with which a speech is given often indicates the thorough preparation behind it. A careful study of the methods used by great speakers, from the times of Demosthenes and Cicero to Wilson and Roosevelt, reveals the painstaking care with which they all made ready for the occasions when they spoke.

The actual method of preparation has varied, of course, from speaker to speaker. Some of them have written out their remarks word for word and then committed the entire speech to memory. Others have spent most of their time thinking through the ideas carefully, writing down only the barest skeleton of an outline. But quite significantly, the greater the speaker, the more careful has been his preparation.

If, then, there is no magic formula for successful speaking, how can a thorough preparation for it be made? This question involves two things: the general preparation of the speaker as an individual and his specific preparation for a particular speech.

The general preparation of the speaker has already been discussed in the preceding chapters. If you have followed the suggestions there offered, your general preparation should be reasonably adequate—you should have developed an increasing degree of self-confidence and a reasonable amount of physical and vocal skill. By a special study of each subject upon which you choose to speak, moreover, you can compensate for what limitations there are in your general background of knowledge. But you will still need to organize and adapt this material to suit your purpose and your audience, and you will need to prepare it for oral presentation. To this specific process of preparation we now turn.

Four methods of speaking

REGARDLESS of your general knowledge or the skill which you have developed, a new problem will confront you each time you speak, and you will need to prepare specifically for that occasion. There are four principal methods of speaking differing primarily in the degree and type of preparation which they involve. These are the *impromptu* method, the *extemporaneous* method, the method of *memorizing*, and the method of *reading from manuscript*.

The impromptu method

By the impromptu method is meant speaking "on the spur of the moment." No specific preparation is made for the particular occasion; the speaker relies entirely on his general knowledge and skill. The ability to speak impromptu is useful in an emergency, but its use should be limited to emergencies. Too often the moment arrives without the "spur." Whenever possible, it is better to plan ahead than to risk the rambling, incoherent speech which the impromptu method so often produces. You will find, of course, that practice in organizing and presenting carefully prepared speeches will tend to develop orderly habits of arranging material and maintaining coherence in its presentation; these habits will

assist you to meet those situations where specific preparation is not possible and impromptu speech is required. For the present, the suggestions already offered toward the end of Chapter 1 should help you to meet the demands for impromptu speaking which arise from informal discussion in the classroom and elsewhere; as you study further, you will find a knowledge of the principles of speech composition and discussion contained in later chapters helpful in developing your skill for rapid adaptation to impromptu speaking situations.

Memorization

The method of memorizing goes to the other extreme. The speech is not only planned, but written out and committed to memory word for word. Some speakers can use this method effectively, but too often it results in a stilted, inflexible presentation. There is a tendency to hurry through, saying words without thinking of their meaning; besides, with this method there is difficulty in making the changes so often needed to adapt a speech to the reactions of the audience.

Reading from manuscript

A third method, used rarely except for very formal occasions and for some types of radio presentation, is the reading of manuscript on which the speech has been written out verbatim. This method is just as inflexible as the method of memorizing, and it tends even more to erect a barrier between the speaker and his audience. The speaker's eyes must be on the manuscript so that he cannot look at his listeners except in hasty glances. Unless he is a skillful reader, he is likely to go along with insufficient emphasis and vocal variety to give life to his remarks. In short, he may sound as though he is reading a speech off, but not speaking to his audience. This weakness can be minimized with practice, and the more speaking *without* a manuscript one does, the more likely he is to develop effective vocal habits which carry over into reading *from* one. On occasions where extremely careful wording is required, such as the President's messages to Congress where a

slip of the tongue could seriously affect domestic politics or even foreign diplomacy, or in the presentation of precise scientific reports where accuracy and time limits require exact and briefly stated exposition, the reading of manuscript is commonly done. In such instances, however, the speaker is wise to practice his reading in advance—if possible, to record his reading and listen to himself—in order to improve the emphasis and variety of his delivery. Many radio speeches are also read from manuscript because of the strict time limits imposed by broadcasting schedules; of this problem more will be said in a later chapter. Since few people write in the informal style required for most speech occasions, reading from manuscript is probably the least effective method of speaking and should be avoided except in the special situations indicated above.

The extemporaneous method

The extemporaneous method is the one usually advised and employed. This method takes a middle course. The speech is very carefully planned and outlined in detail; sometimes a complete draft of it is written out; but the wording is never specifically committed to memory. Instead, having prepared an outline or manuscript, the speaker lays it aside and practices saying his speech aloud, choosing his words each time as he goes along. He uses the outline to fix firmly in mind the sequence of ideas, and by practicing a variety of wordings he develops flexibility of expression. If the extemporaneous method is used too sketchily, the result will be as slipshod as the impromptu method, a fact which sometimes leads to a confusion of these two terms; but a thorough and careful use of it will result in a speech nearly as polished as a memorized one and certainly more vigorous, flexible, and spontaneous.

The seven essentials of speech preparation

THE SEVEN steps listed at the top of the following page comprise the essential items always included in thorough preparation for a speech:

1. Determining the Purpose of the Speech. 2. Analyzing the Audience and Occasion. 3. Selecting and Narrowing the Subject.	*Surveying the problem*
4. Gathering the Material. 5. Making an Outline of the Speech. 6. Wording the Speech.	*Building the speech*
7. Practicing Aloud.	*Oral practice*

It will not always be possible, or perhaps even advisable, to arrange your work in just this order. Ordinarily, of course, you will want to survey the problem before you start building the speech, and you will have to build a speech before you can practice it. But other than this, the sequence should remain flexible. Of the seven items listed, you will often want to do two or more at the same time or alternate from one to the other in order that your preparation may be properly integrated. For instance, surveying the problem involves the consideration of three things: purpose, audience, and subject. To deal with any one of them adequately without noting its relation to the other two is difficult if not impossible. Sometimes you will be asked to talk on an assigned subject. When this occurs, you will have to narrow it to fit the audience and you will need to determine the purpose of your speech with that subject and audience in mind. On the other hand, you may sometimes begin your preparation by determining your purpose—let us say, to entertain and amuse your audience. You will then need to select your subject with this purpose in mind and with constant thought of the type of audience which is to be entertained. But regardless of the order in which you consider the seven items listed, a thorough preparation will include them all. Consider each of them briefly:

Determining the purpose of the speech

Too often a speaker arises to "say a few words" with no idea what he is speaking for. When this happens, the net result is merely the consumption of a certain amount of time. It is not enough merely to center the speech about a definite subject; the speech should be thought of always in terms of the response desired from the audience. You may want the audience to be entertained, or to understand a difficult point, or to believe a proposition, or to become emotionally aroused, or to take some definite action. In any event you must think of your speech as an instrument of utility—a means of getting a reaction. If you determine your purpose for speaking and keep in mind the response you seek, a great deal of time that might otherwise be consumed with nonessentials can be saved.

Analyzing the audience and occasion

If your speech is to have its maximum effect, you must get in mind early in the process of preparation a clear picture of the conditions under which you are to speak. Many an audience has been lulled to sleep by the fact that the speaker seemed to be addressing an imaginary audience. People like to feel that they are being talked to directly—that they are at least silent partners in the conversation. Further, they do not like to have too heavy a diet of thought forced upon them at a jovial gathering, nor are they pleased by facetious comments in the face of tragedy. Whenever possible, therefore, find out ahead of time what sort of gathering you are to address.

You should make a point of finding out what kind of people will make up the audience, what brings them together, what their age and social position are, who else is going to speak to them, and what will be their probable attitude toward you and your purpose. Sometimes, of course, you will not be able to learn all these things in advance, and you will have to adapt yourself to conditions as you find them; but the more accurately you can picture the audience and occasion beforehand, the easier this adaptation will be when the time comes to speak.

Selecting and narrowing the subject

As was pointed out earlier in the chapter, the choice of subject will sometimes be made for you. But whether you are given a subject or choose it yourself, you must narrow it down to fit the time limits of your speech and the interest and capacity of your audience. Moreover, your own interest and knowledge must be considered: whenever possible, talk about something with which you have had personal experience and about which you can find out more than your audience already knows. Try to speak on a subject in which you are vitally interested and on which you can make a real contribution. Some suggestions in this regard have already been made in Chapter 1.

Gathering the material

Having completed your survey of the problem by considering the purpose, audience, and subject, you are now ready to begin building the speech. Ordinarily you will begin by drawing together what you already know about the subject and deciding roughly what points you want to include in your speech. Almost always, however, you will find that what you already know is not enough. You will want to gather additional information—facts, illustrations, stories, and examples—with which you can develop your speech. It is very often necessary to inquire from those who know more about the subject and to investigate the written sources. Newspapers, magazines, books, reports—these form a valuable storehouse of information which is readily available in the library. Gradually, what you already know and the new material you find can be brought together, sifted, and made ready for the detailed building of the speech.

Making an outline of the speech

As implied in the last paragraph, you will make a rough sketch of the points in your speech even before you make a search for material to develop it; but the detailed outline cannot be drawn up until you have most of the information at your disposal. With the material at hand, you will first set down the main points you

expect to make in the order you expect to make them. Then under each main point you will fill in the detailed items, being careful that these details are germane to the point under which they are included. This outline should be worked out in considerable detail at first in order to insure unity and coherence in your speech; later a skeleton outline can be made to fix the points in your memory.

Wording the speech

With the detailed outline before you, there are two ways in which you may develop the wording of your speech. You may write the speech out word for word, or you may want to lay the outline before you and "talk it through" several times, composing your sentences orally in a variety of ways until you find the most effective way of statement. Which of these methods is better will depend on the individual speaker and the type of occasion, though the method of oral composition is recommended because of its greater flexibility. On this point, however, you will do well to seek the advice of your instructor.

Practicing aloud

You are now ready for the final step in your preparation, the actual practice for oral presentation. The best method for most speakers is to take the outline or manuscript and, in the privacy of a room, to talk aloud, following the sequence of ideas as written. This should be done several times until the sequence of ideas is clearly in mind. The outline or manuscript should then be laid aside and thought through silently, point by point, to make sure that the ideas have really become fixed in mind. Finally, get up and go through the speech aloud without looking at the written speech at all. You will find that the first time through you will leave out a good deal, but do not let this worry you. Go over the speech again and include what you left out the first time. Continue doing this until the ideas have become fixed in an orderly fashion and the words flow easily. Put into practice the suggestions made in the last four chapters: work for variety and expressiveness in the pitch, rate, and force of your voice, and give adequate

play to movement and gesture. Throughout this practice, preserve a mental image of the audience you expect to face. Decide whether the situation which will confront you can best be handled by a vigorous, lively presentation or by a quiet, dignified one; whether you should be jovial or serious; whether the situation will call for straight talk or a tactful approach. Above all, practice making your manner of speaking seem personal; remember that you will be speaking *to* people, not *at* them.

The amount of oral practice you will need depends entirely on your ability, experience, and knowledge of the subject. It is not wise to practice a speech so often that you become stale on it, but you must be sure that you have the material well in mind. As a general rule, the less experience you have had in speaking, the more oral practice will be required. Students more often practice too little than too much.

It is hard to force the development of a speech; speeches grow. To postpone beginning the preparation of even a classroom speech until the night before it is to be given is folly. The wise speaker will start to prepare as early as he can.

This chapter has presented in summary form the method by which this preparation may be conducted in an orderly fashion. The succeeding chapters will consider in more detail all of the essentials so briefly mentioned here. In studying the following chapters remember that the problems there treated must not be considered in an isolated way, but rather as related parts of an integrated process of preparation.

PROBLEMS

1. Give an instance of each of the four types of preparation (for a memorized, extemporaneous, impromptu speech, or for one read from manuscript) as exemplified in speeches you have heard. What made you think that type of preparation was used?

2. Assuming that you were asked to speak before your class for five minutes one week from today, indicate (A) how many hours you would

reasonably expect to spend in the process of specific preparation, and (B) how you would divide that amount of time among the seven essential steps in this process. (Make a time schedule showing in detail this allotment of time.)

3. Recall how you prepared the last speech you made. Write down the order in which you undertook the various steps in preparation and the amount of time you spent on each step. Then indicate what changes in the process of preparation you would make now if you had to do it over, and why.

4. Assuming that you were confronted with each of the situations listed below, how would you go about your preparation? Note particularly what differences in the order of preparation and in the time allotted to each of the seven steps would be required by the different situations.

 A. You are told at noon that you are to speak for five minutes at a meeting of the freshman class that evening on the subject of campus traditions.
 B. You are asked a month in advance to speak to the seniors in the high school from which you were graduated on a subject of your own choice.
 C. You are vigorously opposed to the existing rules regarding absence from classes and have been given an opportunity to represent your classmates at a meeting of a joint faculty-student committee scheduled five days hence.
 D. You have just returned from a summer's travel in Europe and have been invited to talk about it before the local Rotary Club at its meeting three weeks from now. You are informed that you will be given twenty minutes unless the district officer, who is also scheduled to talk, fails to come—in which case you will be expected to talk for forty minutes.
 E. The try-outs for the college debate team are to be held two weeks from now. In order to try out, you must make a five-minute speech on the debate question. You want to get a place on the team.

5. Make a short speech to the class on one of the following subjects:
 A. The hardest step in speech preparation for me is _____. (Explain why.)
 B. How an effective speaker whom I know manages his speech preparation.
 C. How Abraham Lincoln prepared the Gettysburg Address or

any one of his other speeches that you know about.

D. In the past the extemporaneous (or the impromptu, or the memorized) method of preparation has proved most satisfactory for me. (Give examples from your experience.)

E. What other books on public speaking say about preparation.

CHAPTER 8

DETERMINING THE SUBJECT AND PURPOSE OF THE SPEECH

The first step in your preparation to speak consists of deciding what you are going to talk about and what reaction you want from your audience as a result of your talk. Subject and purpose are thus intimately related, the former having to do with the central theme and substance, and the latter relating to the response you plan to get from the audience by discussing this theme.

Sometimes a predetermined purpose governs the choice of your subject. For instance, if your purpose is to get people to vote for John Smith in the next election, your subject must concern John Smith, his experience, his policies, and the platform of his party. On the other hand, a predetermined subject frequently governs your determination of purpose. For example, if you have been asked to talk on the subject of bass fishing, your purpose must be limited to getting some reaction from the audience toward this subject. In spite of their intimate relation to one another, however, subject and purpose are two different things. Your analysis must be *subjective* in that it must consider the

topics you expect to discuss; it must be *purposive* in considering the audience and the reaction desired from them. Neither one is adequate alone.

The subject and title

THE MOST common mistake of young speakers is either to pick a subject that is so profound that neither they nor their audiences know anything about it, or to pick one that is so old and overworked that the audience describes it as "the same old stuff." Students very frequently attempt to speak on subjects that are too broad for their grasp or for the time limits of their speech. What is more absurd than an attempt once made by a student to discuss "The Causes and Results of the Russian Revolution" in a five-minute speech! The usual result of choosing too broad a subject is a thin, sketchy discussion which tells the audience nothing new. How much better it would have been for the student to have limited himself to a description of a typical collective farm in Russia under the revolution, or to an explanation of the government of a village under the soviet system. To avoid this and other faults in your selection of the subject, test the subject you pick by the following rules:

Select a subject about which you already know something and can find out more. Knowledge is power in speech as it is elsewhere. (See Chapter 1.)

Select a subject that is interesting to you. Unless you are yourself interested in what you talk about, you will find preparation a dull task, and your speaking is likely to be listless and ineffective. (See Chapter 1.)

Select a subject that will interest your audience. The more interest the people already have in the subject, the less you will have to worry about holding their attention on your speech. A subject may be interesting to the audience for any one of the following reasons:

1. Because it vitally concerns their affairs.
2. Because it concerns the solution of a definite problem.

What, then, are the requirements of a good title? There are three: it should be *relevant;* it should be *provocative;* it should be *brief.* To be relevant, a title must have something to do with the subject of the talk or with some part of the speaker's discussion of it. Thus, the relevancy of the title, "The Eleventh Commandment," was made clear when the speaker pointed out that the commandments "Thou shalt not steal" and "Thou shalt not kill" had been supplemented by a new one, the eleventh, "Thou shalt get away with it." In this example you will notice that while the title was not a prosaic and academic statement of the subject, it definitely had something to do with it. No audience likes to be misled by the speaker's title; people do not enjoy false advertising.

To be provocative, the title should make the audience sit up and listen. Sometimes the subject of the speech in itself is of such compelling interest that no effort is required to make the title impelling: a mere statement of the subject is provocative enough. In most instances, however, the speaker must find a more vivid or unusual phrasing. Moreover, care must be taken at times not to "give away" the whole speech in the title. Especially if the audience is hostile to the speaker's purpose, he must not let that purpose be too obvious in the title of his speech. To entitle a speech for a fraternity group "Why Fraternities Should Be Abolished" is provocative enough, but undiplomatic in the extreme.

That the title of a speech should be brief is so obvious that little comment is necessary. Imagine the effect of announcing the title of a speech to be "A Graphical Description of the Various Methods of Chimney Construction and Their Effects upon the Economical Use of Fuel." Such a title as this can be excused only when the discussion is a technical one to be made before a professional audience having a specialized scientific interest. Here the precise denotation of the subject matter may be of greatest importance. Even so, the title should be as short as possible.

Usually the phrasing of the title can best be left until the speech has been completely built. To word a title that is both relevant and provocative will then be much easier. The phrasing of titles has been discussed in this chapter because of its close

relation to the subject and purpose of the speech and not because it is done early in the process of speech preparation.

Regardless of the subject or title, *the aim of every speech is to get a reaction from the audience.* This point must never be lost sight of since it forms the basis of the entire process of speech preparation. The question immediately arises, then: What *kinds* of reactions does one try to get from his hearers?

The general ends of speech

THERE CAN be no doubt that the reaction sought by the after-dinner speaker at a social banquet differs materially from that desired by a legislator urging the adoption of a bill, or that both of these differ from the response a college professor seeks in his lectures to students in class. The first speaker wants his audience to enjoy themselves, the second seeks action—a vote of "aye," and the last is trying to secure understanding.

Writers on practical speaking, from the time of Quintilian to the present, have grouped the purposes of speech into a few fairly definite types and pointed out valuable differences in the methods of accomplishing them. Many such classifications have been used, varying in size and detail. The following one, listing five "general ends" of speech, will be found quite workable:

The Five General Ends of Speech

General End	*Reaction Sought*	*Class of Speech*
1. To Stimulate.	Inspiration (emotional arousal)	Persuasive
2. To Convince.	Belief (intellectual agreement)	
3. To Actuate.	Definite Observable Action	

General End	*Reaction Sought*	*Class of Speech*
4. To Inform.	Clear Understanding	Instructive
5. To Entertain.	Interest and Enjoyment	Recreative

A general end, as the term is used above, denotes a general class of speech purpose in terms of the reaction which the speaker wants from his audience. Merely because your purpose falls within one of the five general ends it does not follow that you will have no concern with any of the others. You will sometimes need to entertain during your speech in order to inform; you must usually inform in order to secure belief; to actuate you will need to convince or stimulate; and you may even, on rare occasions, actuate in order to cause enjoyment. But one of these five will be the end, and the others means to that end; one will be your objective and the others only contributory. For this reason you must take care that the secondary purposes do not run away with the speech—that they are included only when they advance the principal aim of the speech, and only for as long as they do so. The following discussion treats each general end in its capacity as a *primary* aim of this sort.

To actuate

The object of your speech will be to actuate when you desire to obtain some definite observable performance from your audience. This performance may be to vote "yes" or "no"; it may be to contribute money, to sign a petition, to form a parade and engage in a demonstration; or it may be any one of a hundred types of observable public acts. The basis of this action may be the creation of a strong belief, or it may be the arousal of emotion, or it may be both. For this reason the development of the speech which aims at action will follow closely the methods suggested for speeches which aim to convince or to stimulate. The only distinguishing feature of the actuating speech is that it goes further than the other two; in it you definitely ask your audience

to do something at a specified time which others can observe. A diagram of this relationship:

In a speech the general end of which is *to actuate,* the speaker's purpose is

To stimulate (and-or) *To convince* — in order *to actuate:* — to cause definite observable response.

The speech having action as its general end differs from the other two, therefore, only in the *degree* of reaction sought from the audience. The method of development will parallel closely that used for one or the other of them, or it will be a combination of both. There are times, however, when speeches are made to stimulate or convince alone, with no specific action desired. The next two paragraphs, therefore, should be considered both as discussions of independent general ends, and as means by which action may be secured.

To stimulate

Your general end will be to stimulate when you are trying to inspire, to arouse enthusiasm, or to deepen a feeling of awe, respect, or devotion on the part of your audience. Speeches commemorating great events, such as Memorial Day or Armistice Day, and those given at rallies, pep sessions, and as keynotes to conventions usually have stimulation as their general end. Seldom is the attempt made to change the attitude of the audience, but rather to strengthen it. Rarely does the speaker attempt to prove anything; but such a speech is full of striking statements, vivid descriptions, and strong emotional appeal. No specific performance is demanded of the audience (except when the object is to actuate as explained above).

To convince

The general end of your speech will be to convince when you are trying to influence the beliefs or intellectual attitudes of your audience. A very large share of present-day speeches have this as

their general end. Political speakers urge their constituents to believe in the principles and performances of their respective parties; attempts are made to create belief in the superiority of certain products, principles, or forms of government; the truth of scientific and philosophical hypotheses is debated pro and con. But in all these cases if the general end is only *to convince* (and not to actuate through conviction), no specific performance is asked of the audience. They are asked merely to agree with the speaker. In fact, many times listeners are incapable of taking definite action, since the authority for it lies with some other group. But they can form opinions by which to judge the actions of those who are in authority. For example, in the winter of 1953 a great many speeches were being made to public audiences about taxes, farm price supports, and the foreign policy of the Eisenhower administration. The actual authority for controlling these policies lay with the President and with Congress, yet speakers were attempting to influence the beliefs of the ordinary citizen. Why? Because these beliefs would ultimately affect the policies of the government through the influence of public opinion. The immediate purpose of the speakers, however, was not performance, not action in the form of voting, but agreement in belief. Later, of course, in 1954, speakers talked on these same subjects in the attempt to actuate—to get people to exert a direct influence on these policies by voting in the fall elections. In the former case, the attempt was made merely to convince the audience; in the latter, to secure definite action through conviction.

The essential characteristic of a speech made to convince is the fact that it attempts to prove something; hence, it is usually filled with argument supported with fact, figure, and example. New situations are referred to old beliefs, and evidence is brought to substantiate the speaker's assertions. In this way the attempt is made to establish or change the convictions of the audience.

To inform

When the object of your speech is to inform, your main purpose will be to make the audience understand something, or to

widen the range of their knowledge. This is the purpose of the foreman who is showing a workman how to operate a new machine. The teacher lectures to his class primarily to inform, and the county farm agent desires chiefly that his audience understand when he explains the results of tests carried on at the agricultural experiment station. What has been said, however, does not mean that clear explanation is useful in a speech only when information is the general end. It is rare that belief can be secured before an understanding of the proposition is first established. But often the speaker does not want to urge any particular belief or advise action of any kind; his purpose is only to have his audience understand and to provide them with the information needed for this understanding. To do this, he must relate his ideas to the existing knowledge of his audience; he must watch that the structure of his speech is clear; and he must present enough concrete examples and specific data to avoid becoming abstract and dry.

To entertain

When your primary concern is to have your audience enjoy themselves, the general end of your speech will be to entertain. This is a frequent purpose of after-dinner speakers, but this type of purpose is by no means limited to speakers at such occasions. The popular lecturer may attempt to inform; but more frequently, even though he presents information of a type (usually of an unusual and striking character), his chief aim is not to create an *understanding* of the subject, but rather to entertain his audience by giving them interesting tidbits. Humor is, of course, the primary means of entertainment, but curious bits of information serve the same purpose if the people are not asked to exert effort to understand them. There will be many occasions when your legitimate object in speaking will be "to show your audience a good time." You will then need to avoid heavy discussion and controversial issues; if you present facts and figures, they must be striking and unusual ones; vividness and originality of statement will play an important part. Above all you must avoid the attempt to "grind an ax" in a speech of this sort.

So much, then, for the general types of purpose which a speech may have. To attempt speaking with no more precise objective in mind, however, would be dangerous. The general purpose must be narrowed to a more specific one before you proceed with the building of your speech.

The specific purpose—limiting factors

WE MAY define the specific purpose of a speech as the *specific response* desired from the audience by the time the speaker has finished talking. It is the exact thing that he wants the audience to do, feel, believe, understand, or enjoy. The following example will illustrate the relationship between the subject, general end, and specific purpose of a speech:

Subject: Fire Insurance for Students.
General end: To actuate.
Specific purpose: To get members of the student council to vote in approval of the group policy offered by the ABC Fire Insurance Company.

Or consider this example:

Subject: High Altitude Flying.
General end: To inform.
Specific purpose: To make the audience understand the difference between the problems of flying above and below an altitude of twenty thousand feet.

Before going very far with the preparation of a speech, you must determine not only the type of reaction you want from your audience, but the exact response wanted with reference to the subject of your speech. While making this decision, you will need to keep in mind certain factors which should limit or modify your choice.

The authority or capacity of the audience

To demand of a group of college students that they "abolish all required courses" is foolish; they do not have the authority to do so since curricular requirements are in the hands of the faculty. But students do have the right and ability to bring pressure on the faculty toward this end. A more logical demand for the speaker to make, therefore, would be that the student audience "petition the faculty to make all courses elective." Limit your request to something that is within your listeners' power and ability. Do not ask the audience to do something which they couldn't do even if they wished.

The existing attitude of the audience

A group of striking workmen who believe that they were badly underpaid and unfairly treated by their employer would probably be hostile to the suggestion that they return to work under the same conditions as before; but they might approve submitting the dispute to arbitration by some disinterested person whose fairness and judgment they respected. A hostile audience might be influenced in one speech to the point of agreeing that "there may be something to the other side of it" but to get them to take positive action might prove impossible. Your purpose, then, must be reasonable. Do not ask your audience for a response that you cannot reasonably expect from persons with the attitudes and beliefs which they already have.

The occasion

To ask people to contribute money to a political campaign fund might be appropriate at a pre-election rally, but to do so at a church dinner would be decidedly out of place. The celebration of a football victory is hardly the place to secure an understanding of Einstein's theory. The members of a Little Theater Association do not want to listen to a discussion of the financial statement between the acts of a play on a program evening though they may respond to a brief announcement urging their attendance at a later business meeting for its discussion. Be sure that your pur-

pose is modified to fit the spirit of the occasion at which you are to speak.

The personal or ultimate aim of the speaker

Suppose that a plant superintendent is presenting a reorganization plan to his executive committee or board of directors. His immediate purpose is to secure the adoption of his plan, but his ultimate personal aim is to increase his own reputation, authority, or salary, and he must do nothing which will ruin his chances in that direction. Keeping this in mind, he may modify his plan somewhat or he may strive to get someone else to urge its adoption so that the responsibility for it will not be entirely his own. An example of the disastrous results which followed the failure to consider this limitation recently came to the writer's attention. A campaign was started to raise funds for a Union building which was to provide social and recreational facilities for the student body of a large university. At a mass meeting of the senior class the members were asked to sign pledges to contribute a specified amount each year after graduation. High-pressure methods were used, and the students were even told that they would not be allowed to leave the meeting until they had signed. The next morning the college paper announced that the senior class had pledged itself 100 percent—the immediate purpose had been attained! But—less than a third of these signers ever paid any money, and so much opposition was created by this method that it became difficult to secure money from anyone else, and the entire project was delayed several years. The *ultimate* objective was delayed by the very attempt to secure too great an *immediate* response. Do not try to get from the audience an immediate response which will have a negative effect upon your ultimate objective.

The time limit of the speech

A hostile majority may be induced by what you can say in a few sentences to postpone action until a later time; but to change the attitude of your audience completely so that they will favor your proposal may take an elaborate discussion. Moreover, if the

subject you are to discuss is a complex one, you may be able *to inform* your audience, to get them to understand your proposal, but the time may not be adequate for you *to convince* them of its desirability. The time may even be too short for you to secure an understanding of the subject. Given an hour to speak, you may be able to get an audience to understand the working of the Federal Reserve System in expanding and contracting credit; but if you have only five minutes, you had better limit your efforts to an emphasis of the importance of this function and to suggestions for finding out more about it. Do not attempt to get a reaction which would take more time to secure than you have for your speech.

If these five limiting factors are kept in mind when you determine the specific purpose of your speech, the success of your effort will be more probable. But once determined, the specific purpose should be continually referred to throughout the entire preparation of your speech. Only those things which will advance this purpose should be included in it; everything else must be rigidly excluded. To insure doing this, you will find value in writing down your specific purpose in a simple sentence and fixing that sentence in mind. The following are a few sample "purpose sentences":

"Get the audience to

—vote for Johnson on November sixth."
—work harder getting members for our club."
—believe in private ownership of electric utilities."
—understand exactly how safety matches are made."
—laugh at the absurdities of 'puppy love.' "
—appreciate the excitement of deep-sea exploration."

Observe that each of the specific purposes listed is stated in terms of the reaction you desire from your audience. Rarely will the audience be told this purpose in so many words in the speech itself; certainly no such didactic statement will be made at the beginning of the speech. But whether the purpose is obviously revealed to the audience or not, it should remain in the focus of your own thoughts both during the preparation of the speech and during its presentation.

A study of this chapter should have made clear the importance of defining your objective early in the process of speech preparation and the considerations which govern this analysis. Remember that the following questions should be answered soon after you begin preparing to speak, and that no one question may be answered without simultaneous consideration of the others:

1. What subject shall I talk about, and to what aspect of it shall I limit myself?
2. What general end shall I try to attain?
3. What specific response shall I seek from my audience; that is, what is my specific purpose in speaking to this group?

And after you have finished building your speech in detail, be prepared to answer the fourth question:

4. How shall I phrase a title for my speech which will make my audience want to hear it?

PROBLEMS

1. Supposing the class to be your audience, select a subject, and phrase five sentences, each one stating a specific purpose appropriate for a different general end but all concerned with the chosen subject.

2. List five subjects upon which you could talk, and phrase a title for each one that would command attention.

3. Go to hear some speaker; write down the subject and title of his speech; determine the general end and specific purpose of it; and note how he narrowed his subject to the limits imposed by the time and audience and to what extent he accomplished his specific purpose.

 A. Write a brief report of your observations covering these points.

 B. Be prepared to discuss your observations orally before the class.

4. Visit the library and find a book or magazine containing a number of printed speeches. (For example, such books as *Models of Speech Composition*, edited by J. M. O'Neill; *Public Papers of Woodrow Wilson*, edited by W. E. Dodd and R. S. Baker; *Representative American Speeches*, edited by A. C. Baird; or any issue of the magazine *Vital Speeches of the Day*.) Determine the general end and specific purpose of at least five speeches and state to what extent you believe each speech moved toward accomplishing its purpose.

5. Select some simple physical response which the members of the class can make (such as laughing, looking at some object in the room, adjusting their hair or neckties) and in a one-minute speech *actuate* them to do it.

6. For each of the five general ends, list one occasion which has occurred in your experience during the past year at which a speech for that general end would have been appropriate.



ANALYZING THE OCCASION AND THE AUDIENCE

Unless there were someone to listen, speech would be a mere verbal exercise. Talking to hear one's own voice may be helpful in bolstering up courage on a dark night, but it is hardly communicative speech. Yet it is a curious fact that, without meaning to, many a speaker has done this very thing. Too often we become so engrossed in our own interests, so impressed by the facts that seem important to us, that we forget we are talking to other people whose knowledge and interests may differ widely from our own. It is a fairly safe assertion that more speeches fail of their purpose for this one reason than for any other.

The most important lesson a speaker can learn is to see things from the viewpoint of his audience. He must continually ask himself, "How would I feel about this if I were in their places? Would I understand this point with the background they have? Would this thing sound reasonable if I had been through their experiences? Would it be interesting to me if I were they?" This ability to project ourselves in an imaginary way into the lives of our hearers and to hear ourselves as others will hear us is not quickly

gained, but it is essential. It must influence our choice of purpose, guide our selection of subject and subject matter, modify the building of our speech, and actively control our behavior during the actual presentation.

To do this effectively means a thorough analysis of the audience and of the occasion at which the speech will be given. The object of this chapter is to outline a method for this analysis.

The influence of the occasion

IT HAS already been pointed out that tact and good taste require that the speaker consider carefully the nature of the occasion at which he is to speak. Comments that would be quite appropriate at a pep session might be in decidedly poor taste at a chapel or convocation program. To be able to adjust yourself adequately to the occasion, you must be able to answer at least four questions about it:

What is the purpose of the gathering?

Are you to address the regular meeting of some organized group, or has the audience come together for some special reason, or is the gathering merely a chance one? Have people come primarily to hear you talk, or is your speech merely incidental to their object? Is the subject and purpose of your talk in line with their reason for meeting, or do you mean to make use of their presence to secure some response not connected with it?

What rules or customs will prevail?

Will there be a regular order of business or a fixed program into which you will have to fit? Is it the custom of this group to ask questions of the speaker? Is formality the prevailing custom or does this group prefer informality in the manner of the speaker? Is it expected of the speaker that he extend gracious or complimentary remarks to some person or that he display respect or reverence to some traditional concept? A knowledge of these facts

will help you to avoid feeling out-of-place and prevent your arousing antagonism by some untactful move.

What will precede and follow your speech?

At what time of day will your speech be given? Immediately after a heavy meal? After a long and heavy program? Just before some other important event? What other events (music, business, other speakers) are on the program besides your own speech? All these things will influence the interest which the audience may have in your talk. In some instances you may make use of other events on the program to increase interest or conviction in your own remarks; sometimes they will work against you; but you must always consider the effect of the program as a whole and allow for it.

What physical conditions will prevail?

Will the speech be given out of doors or in a good auditorium? Is it likely to be hot, cold, or comfortable? Will the audience be sitting or standing; and if sitting, will they be crowded, comfortable, or scattered around in a big room? How large a room will the speech be given in; will a public-address system be used; can the speaker be seen and heard easily? Are there likely to be disturbances in the form of noise or interruptions from the outside? All these things and many other physical factors have their effect on the temper of the audience, their span of attention, and the style of speaking you will find necessary.

Diagnosis of the audience

IN ADDITION to analyzing the occasion at which the speech is to be made, the speaker must consider the people who will make up the audience. It is obvious that an argument which would convince some people would leave others unmoved, and that what would be highly interesting to one audience would be dull to another. But how are you to find out these things? The best way, of course, is to ask some of those who you know will be among the

group to which you will talk; or if you do not know any such persons, a great deal can be learned from others who have had dealings with them. Even this method is sometimes impossible, and you will then be forced to infer the attitudes and beliefs of your audience from what general knowledge you can gather about their education, occupation, age, and the like. In any event, there are a number of facts about an audience that you should know, the most important of which we shall briefly consider.

General data

Some general facts about the audience should be determined early in the analysis. They include:

The size of the audience.

The age of those making up the audience. It is important to note whether they are of the same age level, or of widely divergent ages. Age will affect their ability to understand you and will determine how far back their experience runs. For example, World War I events are only second-hand experiences to most students. In general, older persons are less impulsive and more conservative than younger ones.

The sex of members of the audience. Is it a mixed audience or not? Men and women differ in their interests though these interests overlap. Some subjects suitable for discussion before one sex are unsuitable for the other or for a mixed audience.

The occupation of the members of the audience. Occupation tends to suggest interests which people will have and the type of knowledge which they will show. A talk to the University Club members will doubtless differ from one before the local labor union. A fair index of income level can also be gained from this information.

The education of those in the audience. Both formal education in the public schools and colleges, and that education which has come through training are important. A Chicago cab driver may not have a broad formal education, but his knowledge of the ways of human nature and of the conditions in that city may be profound. Remember to consider both schooling and experience.

Membership in social, professional, and religious groups. Memberships in special groups often indicate both interests and prejudices. Rotary Club, Knights of Columbus, Sigma Chi, Country Club, Young Republican League, Business and Professional Women's Club, Elks, United World Federalists—what do these organizations mean to you? They should represent types of people, points of view, interests, and special abilities. Whenever you find out that a sizable part of your audience is affiliated with some special group, you will have gained a valuable clue for your analysis.

The audience's knowledge of the subject

Through either the general data about the audience or some special information which you have secured, you should be able to infer what the members of your audience know about the subject of your speech. Will they understand technical terms without explanation? Will too elementary a discussion of it seem boring and trivial to them? What facts will be new to them, and what material will be old stuff? For a speaker to imply by his remarks that he thinks his listeners ignorant, or for him to assume toward them a condescending manner is decidedly tactless; but it is equally bad policy to talk over their heads. A plan which has been found fairly successful generally is to aim the speech at a level of knowledge characteristic of the average member of the group.

The primary interests and desires of the audience

A cardinal rule laid down by Webb and Morgan in their interesting book *Strategy in Handling People,* based on the experience of successful men, is this: "From a practical standpoint, the first precaution in managing people is to discover what they really want, especially the exact nature of the most active wants which touch upon us and our plans."[1] What do the people in your audience want most and in what are they chiefly interested? How are their wants and desires related to the subject and purpose of your speech? These questions are of major importance.

[1]From *Strategy in Handling People* by E. T. Webb and J. J. B. Morgan (Boulton, Pierce, and Company, Chicago, 1931), p. 73.

DO THESE SPEAKERS MATCH THE AUDIENCES?



Pictured above are three different audiences and occasions: a group of conventioneers attending a banquet, a crowd at an open-air political rally, and a large audience in an auditorium listening to a formal lecture.

The speakers differ also in posture, expression, and use of hands. On the basis of their appearance here, how well do you think each has adapted himself to the particular speaking situation?

Effective speakers show specific adaptation in their analysis of the audience and occasion as a part of their speech preparation and in their ability to adjust to changing conditions as they speak.

Audience's fixed attitudes and beliefs

From the time a child first begins to receive impressions of his environment he starts to form opinions or to establish attitudes toward things in that environment. These opinions and attitudes are modified by his later experience, but most of us by the time we grow up have by habit and repetition established some of them as the fixed bases for our conduct. Some people, for example, believe firmly in the value of science; others (though they may not admit it openly) believe in hunches, jinxes, and the like. A man may be fixed in his belief in a high tariff, or in the law of supply and demand, or the superiority of a certain race. Such proverbs as "Honesty is the best policy," and "Spare the rod and spoil the child," are but traditional ways of stating rather common fixed beliefs.

The speaker who knows beforehand what beliefs and attitudes have become the fixed bases of his hearers' thinking can avoid arousing needless hostility and can often make use of these stereotypes as pegs upon which to hang his proposal. If you can show how your idea fits in with one already fixed in the minds of your audience, or how your proposal merely applies some of their existing principles of conduct, your battle is won.

Attitude of the audience toward the speaker

If your general diagnosis of the audience covering the points mentioned above has been accurate and comprehensive, you will be in a position to estimate their probable attitude toward you and your speech. Ask yourself first of all what will be their attitude toward you personally and toward your qualifications to address them on the chosen subject. Two things must be considered: (*a*) the degree of their *friendliness* toward you, and (*b*) the degree of their *respect* for you or your knowledge of the subject. These two phases of their attitude may vary extremely and sometimes in the opposite directions. A father's friendship for his small son, for instance, amounts to a very strong affection, but he may not respect the son's judgment very much. On the other hand, this son may have the greatest respect for a neighborhood policeman but hate

the ground that man walks on. Respect and friendliness are two different things, but they must both be taken into account.

Adaptation to personal hostility. When your analysis predicts personal hostility on the part of your audience, your first job as a speaker is to wean them away from it. You can hardly accomplish your purpose without doing so. The method will vary, of course, with the cause of that hostility and will be less of an obstacle if their respect for you is high. Nevertheless, try in some way to *establish common ground* with your audience. This can often be done by one of the following methods:

1. By showing a friendly attitude toward your audience.
2. By an attitude of fairness, modesty, and good humor.
3. By pointing out your own agreement with some of their cherished attitudes or beliefs.
4. By referring to experiences held in common with them.
5. By tactful compliments to their abilities, accomplishments, or friends.
6. By humor that is in good taste, especially that which is at your own expense.

Adaptation to an attitude of condescension. The thing *not* to do when an audience has a condescending attitude toward you is to assume a conceited or antagonistic attitude yourself. Of course, you must appear self-confident, but this confidence must be tempered with a large measure of modesty. Gain the respect of your audience by the soundness of your thinking and the grasp you show of the facts about the subject rather than by parading yourself. Avoid saying "I think —"; present rather the evidence which makes that conclusion evident. If you have occasion to call attention to your own accomplishments in a pertinent connection, do so in a matter-of-fact, unassuming way. Remember that real personal worth does not advertise itself with a brass band but by its real accomplishment.

Attitude of the audience toward the subject

Roughly speaking, people are either *interested* in a subject or they are *apathetic* toward it. The latter attitude is usually present

if they see no connection between the subject and their own affairs. When your diagnosis indicates that this will be their attitude, you will need to show the audience some connection with their affairs which they had not realized, or you will need to arouse their curiosity in some novel aspect of the subject. Utilize all the methods for holding attention that you can. Of course, you cannot neglect doing these things even if the audience is already interested—you must be careful not to lose that interest; but when an audience is apathetic, you will find that more effort is required to this end.

Attitude of the audience toward the purpose

If, with no preliminaries at all, you told the audience the specific purpose of your speech, what would be their attitude toward it? The answer indicates the meaning of "attitude toward purpose." It is not the attitude you hope for at the end of your speech, but what it is before you begin. Of course, only rarely will you actually state your purpose at the start. Yet, to build a speech that will get the proper response when it is asked for, you must try to determine the audience's attitude toward your purpose assuming you had stated it baldly to them. Since an audience is never uniform throughout, it will represent many differing shades of attitude. It is usually best, therefore, to determine what attitude is predominant and to adapt your speech to that predominant viewpoint while making allowances for any marked variations you expect. The following outline suggests the principal attitudes which may prevail toward the speaker's purpose.

Possible Attitudes Toward the Purpose

I. When the general end is *to entertain* or *to inform:*
 A. The attitude toward the purpose will be governed largely by the attitude toward the subject.
 B. Hence, it will be one of the following:
 1. Interested.
 2. Apathetic.

II. When the general end is *to stimulate, to convince,* or *to actuate:*
 A. The attitude toward the purpose will be governed largely by the attitude toward the specific feeling, belief, or action to be urged.
 B. Hence, it will be one of the following:
 1. Favorable but not aroused.
 2. Apathetic to the situation.
 3. Interested in the situation but undecided what to do or think about it.
 4. Interested in the situation but hostile to the *proposed* belief, attitude, or action because the audience
 a. doubts its workability or soundness, and/or
 b. fears its possible bad effects, and/or
 c. favors some other belief, attitude, or action.
 5. Hostile to any change from the present situation.

The attitudes listed in the first section of this outline need no further explanation because they are so closely related to the attitude toward the subject, which has already been explained. The five attitudes listed in the second section do require brief illustration. Let us assume property taxes in your college community are high and that fraternity property is tax-exempt. Under these conditions, suppose your purpose were to start a movement for the removal of this exemption so that fraternity houses would be placed on the assessment sheet. An audience of local property owners (provided they were not fraternity alumni) would most likely be favorable, but they would need to be aroused before they would take any concerted action. Nonfraternity students would ordinarily form an apathetic audience since they would not see what connection the proposal had with them. The university administration and faculty on the whole would be interested in the situation because of its connection with both students and community but would be undecided whether to support the plan or not (excepting those who were influenced by owning property

themselves or were fraternity alumni). Property owners who were also fraternity alumni or sympathizers would be interested in the situation and desirous of some way to relieve themselves of the heavy property tax, but they would probably be opposed to this particular way of doing it because of their fraternity connections. Student fraternity men, on the other hand, would be frankly hostile to any change from the present situation under which they were obtaining a distinct advantage. Thus, a knowledge of the proportion of each of these groups in the specific audience you were to address would give you a good estimate of the complexion of their attitude toward your purpose.

Having determined the attitude of your audience toward your purpose, you will need to adjust the method of approaching your audience, and the structure and content of your speech, to that attitude. We shall leave a discussion of methods, however, until Chapters 21 and 22, when we shall have a better understanding of speech construction and the materials used in it.

Audience reactions during the speech

NO ANALYSIS made beforehand is proof against mistaken judgment. Moreover, the attitude may change even while you are speaking. Hence, it is highly important to keep a close watch on the reactions of the audience when your subject is announced and throughout your entire speech. The way your hearers sit in their seats, the expressions on their faces, their audible reactions such as laughter, applause, sharp breathing, shifting about, whispering —all these are vivid symptoms of their attitude toward you, your subject, or your purpose. If you are wise, you will develop a keen sensitivity to these signs and adapt your remarks to them as you go on. This chapter is attempting to help you develop such sensitivity and adaptability.

"I am convinced by my own experience, and by that of others," said Henry Ford, "that if there is any secret of success, it lies in the ability to get the other person's point of view and to see things

from his angle as well as your own."[2] A systematic method for finding out the other fellow's point of view has been presented. Your task is to apply this method in the specific situations that arise. Examine carefully the sample analysis outline which follows and notice how the speaker used the facts at his disposal to draw a clear picture of the audience which would confront him.

Sample Analysis Outline

I. *Subject:* Hobbies.
II. *Title:* "An Investment in Contentment."
III. *General End:* To stimulate.
IV. *Specific Purpose:* To get the members of the local Kiwanis Club to feel they should give serious attention to the development of personal hobbies.
V. *Specific Audience:* Kiwanis Club, Lafayette, Indiana.
VI. *Specific Occasion:* Regular luncheon meeting of the club, July 8, 1948, 12 noon, Lincoln Lodge, Lafayette, Indiana. Time: 30 minutes. Announcements and probably group singing will precede the speech.
VII. *Audience Diagnosis:*
 A. Size: About one hundred persons.
 B. Sex and Age: Men, 30-75 years old.
 C. Occupation: Business and professional men—a wide variety of businesses and professions are represented; some are on the University faculty.
 D. Knowledge of subject:
 1. A general knowledge of some common types of hobbies.
 2. A nonspecific understanding of the recreational advantages of a hobby.
 3. A limited knowledge of the financial possibilities of a hobby.
 4. A few have intimate knowledge about a particular hobby which they have personally pursued.

[2] *Ibid.*, p. 76.

E. Primary Interest: Their own businesses and professions; their families; varying degrees of interest in community affairs.

F. Fixed Attitudes:

1. Economic: Economically independent—many of them think in terms of returns on investment.
2. Political and religious: Attitudes unimportant in consideration of this subject.
3. Professional: Believe in importance of maintaining high professional reputation.

G. Attitude toward subject: Largely apathetic because many of them believe hobbies are for Cub Scouts and kids who collect stamps. They also believe that they have little spare or "hobby" time.

H. Attitude toward speaker: Personally friendly—a fellow club member. Because of the friendly club feeling, certain members of the audience may heckle the speaker.

I. Attitude toward purpose: Apathetic for same reasons as G above.

VIII. *Proposed adaptation to the audience:*

A. Secure interest in subject by referring to "big" men who have made hobbies "big business."

B. Primary appeal: To the desire for a healthy mind and body, personal enjoyment, and financial returns.

PROBLEMS

1. Using the sample analysis outline printed above as a model, make a similar analysis of:

A. Some speech situation in which you were a member of the audience—or better, go to hear some speaker and make this analysis on the spot.

B. Your own speech class as an audience for your next class speech.

C. Some student group (such as a particular fraternity, club, young people's society, student council) which you might address on some subject which you specify.

D. A group in your home community (such as a luncheon club, political club, religious organization, high-school assembly, city council) before which you might speak on a selected subject.

2. Given the facts stated in the audience diagnosis contained in your analysis outline (1B) above, what would be the difference in attitude toward speaker, subject, and purpose in the following situations:

	SPEAKER	SUBJECT	PURPOSE
A.	The instructor.	Preparation of class work.	To get students to spend more time in preparing speeches.
B.	A visiting student from England.	Life at Oxford.	To secure appreciation of the difference between English and American customs.
C.	A senior.	Athletic rally.	To urge attendance at a rally to be held that evening.

3. Given the specific purpose similar to that stated in the sample analysis outline beginning on page 189 and with yourself as the speaker, how would the audience attitude of your own speech class differ from the audience diagnosed in the sample? What particular details would account for this difference?

4. Make an analysis of some audience of which you were recently a member and, in a brief oral report to the class, (A) bring out the essential points of your analysis, and (B) indicate how the speaker did or did not adapt his remarks to the audience and the occasion.



SELECTING THE BASIC APPEAL

The most carefully built speech of all time is likely to fall flat unless it contains an appeal to the people who hear it. Before going further, then, we will consider briefly the universal motives which control human behavior. If the speech is to influence the audience, the main points of that speech must appeal to these motives, and nothing must be said that will contain a counter-appeal.

A comic strip which once used to appear in many newspapers described the activities of "Percy, the Mechanical Man." Percy was an automaton made of boiler plate, gas pipe, nuts, bolts, and clockwork. On his back were several rows of push buttons, similar to those on a cash register; these push buttons controlled his movements. When Percy's master wanted his garden spaded, he pressed the "digging" button and Percy went to work; whenever there were errands to be run, or floors to be painted, or even burglars to be thrown out, pressing the right button set Percy immediately at the task.

In many ways we human beings are very much like Percy. We may not be automatic machines operated by push buttons, but

nearly everything we do or think or feel is based upon some fundamental motive or urge or drive within us that has been set in motion by some event or condition in our immediate experience. Someone calls me a liar, and I order him out of my room; he pressed the fighting button, and I became angry. Someone shows me that the only way I can get a job is to join the union; so I pay my union dues and join. I am told that a membership in a fraternity will insure my social prestige on the campus and help me get into activities—I become pledged. My bed is so warm and the room so cold that I decide to stay in bed and miss my eight o'clock class, but recalling that I must pass that quiz at nine o'clock or flunk the course, I brave the cold and shiver into my clothes at eight-thirty. In each of these instances some latent force within me has been stirred to action: some button has been pressed.

Psychologists have called these powerful tendencies by different names depending upon the point of view of the particular psychologist represented. They have been called instincts, emotions, prepotent reflexes, purposive or wish-fulfilling drives, habitual action tendencies, and many other names. Many have been the arguments about the number of basic drives which exist and the degree in which they are inborn or acquired through experience and habit. With the technical details of these arguments we are not here concerned. It is more important for us to note the facts agreed upon by all: (*a*) that in all human beings there are certain universal action tendencies—the organism has within it the capacity and the tendency to move in different directions; and (*b*) that these tendencies are set in motion and modified in their direction by pressure put on the individual by his environment.[1]

[1]It will be noted here and elsewhere in the book that the psychological viewpoint of the writer is frankly eclectic. He is familiar with the theories advanced by such men as Watson, Allport, McDougall, Freud, Adler, Kohler, and others, as well as the traditional psychology of the nineteenth century. He feels that while none of them forms a complete basis for understanding the psychology of speech, all of them contribute illuminating suggestions. The fact that some of these theories are mutually irreconcilable weighs far less in the writer's opinion than the fact that they have a practical value in the speaker's problems of analysis and speech construction. Thus, in the present instance, the writer's discussion will be seen to combine McDougall's concept of *purposive* reaction with the idea of *tensions caused by unclosed patterns* which Gestalt psychology advances.

To translate this in terms of the public speaker we may say that *the normal condition of the people in an audience is one of physical relaxation, mental inertia, and emotional equilibrium unless something has happened already to stir these people into motion or unless the speaker does so through the appeal which he makes.* If, then, you are to accomplish the purpose of your speech, you must overcome the inertia of the audience or counteract an opposite tendency by setting in motion some fundamental reaction which will move them in the direction of your purpose. You must puncture a hole in their apathy or opposition which will make them feel unsatisfied until they have reacted as you wish. But before you can do this, you must understand what these basic urges or reaction tendencies are, and you must know how to arouse them.

For the purpose of simplicity we shall call the basic forces that motivate human conduct and belief *primary motives,* and, because these primary motives are so often combined in complex patterns and concealed from external observation, we shall call by the term *motive appeals* the appeal to all the specific sentiments, emotions, and desires by which the speaker may set the *primary* motives into action.

The primary motives

FUNDAMENTALLY, there are four primary motives which influence human beings. Behind every act, belief, or emotion will be found one or more of these basic desires:

1. Self-preservation and the desire for physical well-being.
2. Freedom from external restraint.
3. Preservation and increase of self-esteem (Ego expansion).
4. Preservation of the human race.

Thus, we build a fire to keep from freezing or even from feeling cold (1); we abhor imprisonment and dislike laws which infringe upon what we call our personal liberty (2); we wear fine clothes, try to excel others in our accomplishments, enjoy praise, and dislike appearing in unfavorable circumstances (3); we marry, have

children, organize governments, impose legal penalties for anti-social conduct (4). The only limit to such an enumeration is, of course, the infinite variety of human conduct itself.

These four basic motives vary in their power with different individuals. One man may care more for his comfort than his freedom; another, more for his family than himself. Experience modifies the influence which these motives have upon us. Moreover, there are certain periods in our lives when one or another motive matures and becomes most powerful. Furthermore, the immediate situation confronting us may call one of them into play more than any of the others. Regardless of these variations, however, all four of them are powerful factors in the life of every human being.

But operation of these motives is not quite so simple as this. Unlike Percy, human beings do not wear their buttons in full view on their backs! The complexity of human life prevents the simple and direct fulfillment of these desires. Experience produces a large variety of composite desires, combinations of the four primary motives as they relate to the concrete objects of our environment. *To these more specific and familiar patterns the speaker must make his motive appeals.*

Types of motive appeal

A MOTIVE APPEAL was defined earlier in this chapter as an appeal to some sentiment, emotion, or desire by which the speaker might set the *primary motives* into action. There are, of course, an infinite number of these specific human wants, and any list of them must of necessity be incomplete and overlapping to some extent. The list which is to follow has both of these faults, but it will nevertheless be found quite practical. In it you will find the specific desires and sentiments to which appeals are almost universally effective. It will be extremely worth your while to learn this list, to get a thorough understanding of the meaning of each item listed, and to begin basing your analysis of people and the main points of your speeches upon them.

1. Acquisition and Saving.
2. Adventure.
3. Companionship.
4. Creating.
 a—Organizing.
 b—Building.
5. Curiosity.
6. Destruction.
7. Fear.
8. Fighting.
 a—Anger.
 b—Competition.
9. Imitation.
10. Independence.
11. Loyalty.
 a—To friends.
 b—To family (parental or filial love).
 c—To social groups (school spirit, civic pride).
 d—To nation (patriotism).
12. Personal Enjoyment.
 a—Of comfort and luxury.
 b—Of beauty and order.
 c—Of pleasant sensations (tastes, smells, etc.).
 d—Of recreation.
 e—Of relief from restraint (sprees, etc.).
13. Power and Authority.
14. Pride.
 a—Reputation.
 b—Self-respect.
15. Reverence or Worship.
 a—Of leaders (hero worship).
 b—Of institutions or traditions.
 c—Of the Deity.
16. Revulsion.
17. Sex Attraction.
18. Sympathy.

Leaving until later the discussion of methods for making motive appeals, we turn our attention now to a description of the items in this list, remembering, of course, that frequently they are not found alone but in combination.

Acquisition and saving

The most general application of this motive is connected with money and property. We all like to get money, to keep it, and to spend as little of it as we can to get other things we want. Bargain basements are filled with people trying to acquire as much as possible at the lowest price. But this motive applies to other things besides money. Many hobbies such as stamp collecting, the keeping of dance programs or of kodak albums, and the gathering of art treasures or rare books are forms of this tendency. Nevertheless, the most general appeal here is, "You will make money," or "You will save money."

Adventure

Most people like the thrill of mild danger. It is high adventure to go to the South Pole with Commander Byrd, or to climb the Alps, or fly an airplane for the first time. Youngsters rarely climb the safest tree; roller-coasters coin money on the thrills they give; motorists drive as fast as possible even when they don't have to "get there." When acquisition and adventure are combined as they are in most forms of gambling, from slot machines to stock speculation, the *chance to win* exerts a powerful force. Given the assurance that a fair chance of safety is present and that some worth-while objective is in view, most of us like the thrill of a gamble. Note also in passing that the healthy vigor of youth, its limited experience, and its lack of heavy responsibilities make it more subject to the motive of adventure than maturity or old age.

Companionship

Some few persons are hermits, but most of us like company. We cross the street to walk with a friend rather than be alone. We go to parties, join clubs, prefer to live in dormitories or fraternity

houses—these and many other things just to avoid loneliness. Even in our beliefs and opinions we tend to go with the crowd. The most humdrum work becomes more bearable if there are others doing it with us.

Creating

We like to be able to say, "This thing I made myself." The urge to create shows itself in many ways: inventions, books, buildings, business organizations, empires. Note particularly that in addition to the creative *arts* (painting, music, writing, etc.) there are two more general forms which this tendency takes: *building* with physical objects such as bricks, steel, and wood; and *organizing* human beings into working units—political parties, business firms, athletic teams, and the like. Indeed this desire is behind many of our present campus activities.

Curiosity

Children still tear open alarm clocks to find out where the tick is, and adults still crowd the sidewalks to watch a celebrity pass by. Nor is curiosity mere "nosiness" as so often implied; it forms the motivation of the experimental scientist, the explorer (together with adventure, of course), and every serious-minded student. Without curiosity life would be a dull and static thing—but no need to worry, there are few signs that curiosity is becoming weaker.

Destruction

There seems to be in most of us the frequent impulse to tear down, to break, to cut to pieces, to destroy. Perhaps this impulse arises from the desire to show our superiority to the things we destroy and thus to expand our ego, or it may be merely the temporary breaking from restraint. In any event, we are all destroyers at times. Build a block house for the baby, and he knocks it down. Let someone else present a theory or an argument, and we enjoy tearing it to pieces. There is always a crowd at a fire, and one of the reasons is that something is burning down. Nor is this tend-

ency entirely anti-social; after all, the old must be destroyed before the new can take its place. The radical agitator who shouts "Down with everything" may be disliked by many of us, but he sometimes performs a valuable service.

Fear

Danger has both its positive and its negative effects. It may prevent us from doing things that bring peril, and it may make us act to protect ourselves against that peril. If the other man is bigger than I, I shall hesitate to attack him, but I may go home and put a lock on the door to keep him out. But physical injury is not the only thing we fear. We are afraid of losing our jobs, our property, our friends. Especially do we fear the unknown, the dangerous power of which is hidden. This is one reason for stage fright. As practice makes us familiar with the situation of confronting an audience, this feeling dies. Fear of decaying teeth and diseased gums has sold enough tooth paste to coat the globe.

Fighting

Human beings seem to take a distinct pleasure and interest in conflict. At least we all have the tendency to fight. In its natural form, fighting is accompanied by *anger* aroused by some opposing force or person. Thus, we become angry at persons who insult us (attack our ego) or destroy our property or interfere with our efforts. The form which our fighting back may take varies all the way from physical attack to subtle gossip or organized financial opposition. Society frowns on assault and battery; so we use more civilized and legal methods of attack like social ostracism and court action. But show any man that he is being cheated, insulted, or attacked, and he will become angry and fight in some way or other.

But there is another form which this fighting tendency takes in modern society, namely, *competition.* We enjoy matching wit or muscle with antagonists, even though we are not angry with them, for the sheer pleasure of the struggle or the demonstration of greater skill. Most athletic games are based on this tendency;

many people argue just for this reason; business competition, card games, even scholastic rivalry, all have the element of competition behind them. The prevalent use of the phrase "We *beat* them" to indicate the winning of such competitive engagements suggests the *fighting* nature of the effort.

Imitation

People tend to imitate others both consciously and unconsciously. When plaid shirts and pedal pushers were the style, every college student had to have them; coed skirts were shortened to knee height, then lengthened and flared; sun tan has become so popular that it is put on with creams and face powder. But styles are not the only thing we imitate. We copy the beliefs, the attitudes, the actions, the gestures and pronunciations of others; especially do we imitate people we admire or respect. Tell someone how a famous person does a thing or how he attained his success, and your hearer is likely to imitate that person.

Independence

In spite of the tendency to imitate, we do not like to lose our independence: we do not like to be *forced* to imitate. A woman's dress must be in style, but it must not be exactly like any other dress—it must be individual. We do not like to be "bossed around"; or to have to attend class; or to be prohibited from doing things we like. If you can make your hearer feel he is doing a thing from his own choice, he will be much more likely to do it than if you tell him he must do it. Workmen have quit their jobs; members have resigned from clubs; nations have engaged in revolutions—to maintain the feeling of independent action.

Loyalty

The sentiment of loyalty is sometimes a very strong one, based as it is upon the individual's tendency to identify himself with other persons or groups. The strength of the appeal will vary, of course, with the degree to which he has become so identified. Hence, a man's loyalty to his family is usually stronger than his

loyalty to the college from which he was graduated. A few of the more important types of loyalties are:

Loyalty to friends. We will do more for persons to whom we have become affectionately attached than for chance acquaintances or strangers. People resent slurs upon their friends and are more likely to believe in their friends' opinions than in those of strangers.

Loyalty to family. Sometimes family loyalty is referred to as parental or filial love. Brothers may fight with one another, but let some outsider attack one of them, and their differences are forgotten in a common loyalty to one another. Men buy life insurance to protect their wives and children; mothers give largely of their time and strength for the good of their children; the pleasure of a visit from mother or father is a very real one.

Loyalty to social groups. Such terms as "school spirit," "civic pride," and "club morale" indicate the types of loyalty here included. Let someone challenge the status of a fraternity, and all its members are up in arms; let some group begin an undertaking, and its loyal members will almost always give that undertaking their full support.

Loyalty to nation: patriotism. A very definite patriotic loyalty is instilled in all of us throughout our lives. Schools, books, newspapers, moving pictures, and civic celebrations constantly maintain the stimulus for this loyalty. We depend upon our government for our safety, and we support it when our support is demanded. In prosperous and peaceful times our loyalty to political parties or sectional interests may be stronger than the larger loyalty, but let danger threaten, economic or military, and patriotic sentiment reasserts itself.

One word of warning should be given. Appeals to loyalty are so easily made that they are often overdone. After too much repetition they lose their force and become nothing but rubber-stamped expressions. Especially avoid such trite and soporific phrases as "the constitushun uv our grea-a-a-t Republic!" When used sparingly and with sincerity the appeal to loyalties is powerful, but it must not become monotonous or shallow.

Personal enjoyment

Man's pleasures are many and varied, and he will usually act to prevent their being curtailed or to increase the facilities for enjoying them. A few types of pleasures universally enjoyed are:

Enjoyment of comfort and luxury. Most people prefer to sit on overstuffed furniture. If one can afford it, he gets a reservation in a sleeping car rather than sit up all night in a coach; he takes a cab instead of a crowded bus. What pleasure there is in stopping at a luxuriously appointed hotel with plenty of hot water to bathe in and impeccable dining-room service! One reason why people work so hard to get money is the comfort and luxury it will buy for them. Few of us are able fully to satisfy this craving, but what few comforts we do have are carefully guarded, and the opportunities for enjoying luxury are eagerly snatched.

Enjoyment of beauty and order. Most of us like to have things clean and neat, even if we may not want to expend the effort to keep them so. There is an esthetic pleasure in the beauty of autumn foliage in the northern woods, in the cadence of the surf, or the product of the skilled artist that gives an exaltation otherwise unknown. But even a neat outline, a clean and orderly boiler-room, or a suit that has been cleaned and pressed contributes to one's esthetic pleasure. Many a customer has bought an automobile more because of its luxurious appointments and for the beauty of its body lines than essentially because of its economy or mechanical excellence.

Enjoyment of pleasant sensations. Sights, sounds, smells, tastes, feelings that gratify the sensory organs—the eyes, the ears, the nose, the palate, and the like—give special pleasure to most people. Obviously, the pleasures listed in the last two paragraphs are closely associated with this type since they too are sensory in nature. But sensory pleasure may exist even without beauty or luxury; it may be more direct in its appeal. Regardless of the comfort, luxury, beauty, or orderliness of it, the *taste* of roast turkey on Thanksgiving gives pleasure. The smell and taste of a pipe filled with rare tobacco or of a bowl of steaming tomato soup are further examples.

But the influence of pride is not limited to the age of adolescence. From childhood to old age we are extremely careful of our egos.

It should be noted here that pride takes two directions: *reputation,* and *self-respect.* Of these two the desire for self-respect is the more fundamental, but in practical situations the desire for a good reputation has a more tangible appeal. Reputation is the estimate others have of one, while self-respect is the opinion one wishes to have of himself. For most of us, it is difficult to have one without the other. To influence an audience, then, show them what effect your idea will have upon their reputation but be careful not to suggest something incompatible with their self-respect. In particular beware of offering the praise of some person of whom your listeners think so unfavorably that to accept his praise would be to lower their self-respect. Nor can the appeal to pride be too obvious: oily compliments are seldom liked.

Reverence or worship

There are times when all of us are aware of a sense of our own inferiority in relation to a superior person or thing. This sentiment shows itself in a feeling of humility and a willingness to subordinate ourselves. It takes three common forms: *hero worship,* or the deep admiration of other persons; *reverence for traditions and institutions;* and *worship of the Deity* whether it be conceived as religious or as spiritually philosophical. The first of these, hero worship, is quite common in children, but sometimes exists in adults, especially in their admiration of business, political, or social leaders whose personal qualities have made a strong impression. Toward certain traditions and institutions we have a strong feeling of reverence: we sit quietly and with bared heads at a funeral; the national anthem brings us to our feet; we consider the principle of democratic government a sacred thing. The feeling of worship for the Deity has come down to us through the ages. It shows itself formally in religious exercises; but even the man who rejects formal religion is awe-struck when he gazes at the immensity of the heavens or feels the full fury of the storms of nature. He may call himself Christian, Buddhist, Mohammedan, or atheist—but his

feeling of reverence will still be there regardless of the particular theology to which he subscribes. That speaker is wise who respects the heroes, traditions, and religious attitudes of his audience and avoids the antagonism which opposition to them may bring. At times an appeal to these sentiments may add an enormous force to the arguments which he may use.

Revulsion

Just as a fragrant garden of flowers attracts people to it, so a dump heap drives them away. Just as there is enjoyment in pleasant sensory experiences, so also are unpleasant ones revolting. By showing the unpleasant conditions in the city slums you may create sentiment to clean them up; if you can get people disgusted with graft and corruption in public office, they will vote against those who allow it; by picturing the distasteful results of a proposal, you can turn people against it. While doing these things, however, you must beware of making your description so gruesome that your speech itself becomes revolting. Supreme tact is often needed to make a description of revolting conditions vivid enough without offending the good taste of the audience.

Sex attraction

Men strive for the attentions of women, and women seek to attract men. The importance of this force in human life needs no emphasis here. Whenever a proposal will make us more attractive in the eyes of the opposite sex or will remove an obstacle to that attraction, that proposal gains our support. The taboos which society has placed upon sexual matters require that the speaker use extreme care in referring to them. Vulgar stories in particular are revolting to most audiences. Nevertheless, though this appeal is rarely made by itself, a refined use serves to strengthen other appeals which the speaker may use.

Sympathy

Just as we are likely to identify ourselves with the groups to which we belong or aspire to belong, so also do we see ourselves

in the plight of those who are unfortunate. This feeling of compassion for the unfortunate we call sympathy. Its effect is a desire on our part to help them. We pause to help a crippled dog or to question a crying child. We give money to feed people whose homes have been ravaged by flood, earthquake, or fire. We are stirred by the unkempt man who asks for the price of a meal unless we know him to be a professional beggar. As a speaker you may influence your audience by arousing in them the sentiment of pity. To do so, however, remember that you must make it easy for them to identify themselves with the unfortunate ones, to put themselves in the other's shoes. This you cannot accomplish with statistics and abstractions; you must describe individuals and describe them vividly.

These, then, are some of the sentiments or desires to which motive appeals may be made. Observe, however, that these appeals are not always made singly but that they are often combined. In fact, you have probably noticed that in many of the examples given under the individual items above some other appeal was present in addition to the one being illustrated. For example, most students attend college in order to improve their chances to get ahead when they are through; they seek training that will improve their chances of self-advancement. But what is involved in this desire for self-advancement? A desire for greater income, the power of higher position, and the pride of a higher station in life—all these, acquisition, power, pride, are combined into the one pattern called "getting ahead." Or let us take another common experience; suppose you were going to buy a suit of clothes or a dress. What would influence your decision? One thing would be its price—*saving;* another would be its comfort and appearance—the *pleasure* to be derived from beauty or luxury; another consideration would be its style—*imitation*—or its individuality of appearance—*independence;* and finally, a combination of these items would make an appeal to *pride:* Would other people think the clothes in good taste, would they envy your selection? Some of these desires might be stronger than others in your choice, some might conflict with each other, but all of them would be present;

whichever suit or dress made the strongest appeal to them would be the one chosen.

Yet, while a variety of appeal is valuable in a speech, this appeal should not be dissipated by too diffuse scattering. Usually, the better method is to select two or three motives which you think will have the strongest appeal to your audience on the subject of your speech, and to concentrate your appeal on these few motives, allowing other appeals to be incidental. You can accomplish this result by selecting as the main points of your speech arguments that contain these basic appeals. For example, a student who was urging his classmates to participate in interclass athletic contests chose the following as the main points of his speech:

1. Concentrated study without exercise will make your mind stale and ruin your grades. *(Fear)*
2. By playing with others you will make new friends. *(Companionship)*
3. Interclass competition may lead to a place for you on the varsity teams. *(Power* and *pride)*
4. You will have a great deal of fun playing. *(Enjoyment of recreation)*

In the complete development of his speech, this student incidentally made appeals to imitation through examples of those who had previously engaged in interclass sports; he stimulated the desire for competition; he suggested that participation would indicate loyalty to the class; but the principal appeal was made to those few motives which were incorporated in his main points.

Quite clearly, you cannot in most cases express your appeal to motives directly or in too obvious a manner. To do so would make the technic too prominent and would develop resistance in the audience. You would not go before an audience and say, "I want you to *imitate* Jones, the successful banker," nor would you say, "If you give to this cause, we will print your name so that your *reputation* as a generous man will be known to everybody." Rather you must make the appeal effective through the suggestion of these things carried in the descriptions and illustrations that

you use. Furthermore, some motive appeals which are privately powerful, such as the appeal to greed, fear, imitation, or pride, we are ashamed to acknowledge publicly. Therefore, when these appeals are used in a public speech, they must be carefully disguised and supplemented by other appeals which we can publicly admit as the cause for our action.

Appealing to fixed attitudes and opinions

The choice and phrasing of motive appeals may be further influenced by the existence of crystallized and fairly specific attitudes among the listeners. Either as the result of personal experience or because of repeated assertions by parents, teachers, respected friends, and "great authorities," people tend to develop pretty definite opinions about many things in their environment. They are "for" or "against" labor unions, military preparedness, professional athletics, fraternities; they consider policemen, politicians, nurses, flyers, lawyers, Frenchmen as good or bad, unreliable or trustworthy, ignorant or intelligent; they like or dislike popular music, flashy clothes, mathematics, traveling on busses. Crystallized attitudes and opinions of this sort are usually based on a combination of motives, but in the process of fixation the underlying motivation becomes submerged, and the specific attitude or opinion becomes the dominating influence. With respect to any particular subject, therefore, you must consider not only the primary motives of your audience and the more universal types of motive appeal, but also the specific attitudes and opinions into which these motives have developed. By associating your ideas and proposals with the positive attitudes of your audience and by avoiding negative associations, you can make your appeal more direct and powerful.

PROBLEMS

1. Clip ten advertisements from some current popular magazine and for each one list the motive appeals made in it. Select the strongest motive appeal made in each advertisement and explain how the appeal was made.

2. Pick out the motive appeals made in the speeches printed at the end of Chapter 22 in this book.

3. In one or two sentences each, phrase ten different motive appeals calculated to stimulate reaction in the members of your class.

4. List in opposite columns the motive appeals which most often have conflicting effects.

5. Prepare a short speech concentrating upon one type of motive appeal. Employ as many different methods as possible to make that appeal strong.

6. Select some editorial or magazine article containing a definite motive appeal and answer it by making a counter-appeal.



WHERE TO GO FOR SPEECH MATERIAL

For most speeches it will be necessary to find out more about the subject than you already know, and in every case a classification of the information you already have will be helpful. Investigation of the facts should precede the framing of your arguments or the outlining of your explanation, and the search for added material will continue as you fill in the details of your speech. The methods of recording and classifying data vary so much that no one method can be exclusively recommended. It is the purpose of this chapter, however, to suggest the variety of sources where speech material can be found, and to explain at least one practicable method of handling the material so gathered. Begin by following the suggestions offered below and then modify your method of research to suit your own experience.

The sources of speech material

WHATEVER the subject of your speech may be, you must begin with what you already know about it. An advisable beginning to the study of a subject consists of jotting down on a piece of paper

what things you know and what you have yet to find out. (You will find as your study continues that both of these lists will grow: the more you learn, the more you will find there is to learn!) Of particular importance are the facts and experiences which you acquire firsthand.

Personal experience

Personal experiences are often quite vivid and can be presented realistically to the audience. Notice that information of this type may come from past experience or from planned observations made especially to secure it. First of all try to remember as many personal experiences or observations connected with your subject as you can. Then, if possible, go out personally to observe the conditions which you wish to discuss in your speech. Much of the vividness of Commander Byrd's description of life in the Antarctic came from the fact that he had been there and was describing what he himself had seen and felt. Even if your own direct experience is not of the type that can be cited in the speech itself, it will give you an increased conviction and depth of insight which will help you to talk "straight from the shoulder."

Interviews

Few of us realize the vast amount of information that can be secured merely by asking questions. If you are discussing some question dealing with athletics, who is there better qualified to inform you than a member of the athletic department of your college? Nearly all faculty members are willing to discuss questions with you which pertain to their fields of special interest. Whether in school or in later life, you can often find in your community experts on some phase of your subject. Of course, you must avoid being bothersome or impertinent; but sensible questions asked tactfully will give you much that you need. Even if such an interview provides you with no quotable facts, it will have given you a broader outlook on the question and may suggest other sources of information previously unthought of. But do not always limit your interviews to so-called authorities; sometimes

valuable points of view may be secured from the man on the street, from your fellow students, or from neighbors and friends. A broad background always results in a stronger point.

Letters and questionnaires

Additional information may often be secured by writing to those who are in a position to know, but whom it is impossible to see personally. Be sure when you do write that you make clear why you want the information, and make definite the exact information you want. When there is a difference of opinion on some point and you want to get a cross-section of these opinions, construct a questionnaire which can be sent to a number of people and compare their answers. This method is valuable but has been somewhat overdone lately, so that many people who would answer a personal letter will throw a form questionnaire, particularly a long one, into the waste basket. Make your questions as easy to answer as possible; and make the list of questions brief. Always enclose a stamped, self-addressed envelope for the reply. If you find out the man's name and title and address him personally instead of mailing your questions to "The Head of the Economics Department, X—— University," you will be more likely to secure a reply.

Printed material

The most abundant source of speech material is printed matter, for a wealth of accumulated knowledge may be found on the printed page. Here is a list of the principal types of printed sources:

Newspapers. A great deal of information about events of current interest will be found in daily papers. Especially valuable for holding attention are the illustrations and unusual instances which fill the papers, for the interest value of material found in them is likely to be high. Not so much can be said of their reliability, however, for the very haste with which news is printed makes complete accuracy difficult. Copies of one or two papers of a more reliable sort, such as the *New York Times,* the *Christian*

Science Monitor, and others, are often kept filed in school or city libraries. Important presidential speeches and foreign news may be found at all times in these papers.

Magazines. A more accurate record of facts may be found in magazines than newspapers because of more careful editing. Magazines are usually journals of opinion, however, and opinions are subject to prejudice. There are many different types of magazines: those containing articles of general interest—such as *The Saturday Evening Post* and *Collier's;* those like *Time, Newsweek,* and *U. S. News and World Report,* which summarize weekly events (*The New Yorker* treats "goings on" in a critical vein). Journals covering a wide range of subjects include monthly publications like *The Atlantic Monthly, Harper's, American Mercury.* Magazines like *The Nation, Vital Speeches of the Day, Fortune,* and *The New Republic* contain comment on current political, social, and economic questions; discussions of popular scientific interest appear in *Popular Science, Scientific American,* and *Popular Mechanics.* There are also many magazines of specialized interest such as *Theatre Arts, Field and Stream, Better Homes and Gardens, Today's Health,* and *National Geographic.*

This list is, of course, decidedly incomplete. Its purpose is merely to illustrate the wide range of sources which is to be found in periodicals. Just to blunder through a long list of these periodicals is usually a waste of time when you are looking for a specific sort of information. Learn to use the *Readers' Guide,* which is a classified index of practically all magazine articles. Look in this index under various topical headings related to your subject. Similar indexes are available for technical journals and publications.

Professional and trade journals. Nearly every profession, industry, trade, or field of academic interest is represented by one or more specialized journals. Such publications are: *Annals of the American Academy of Political and Social Science, American Political Science Review, Quarterly Journal of Speech, Journal of the American Medical Association, Journal of Applied Psychology, American Federationist, Trade Unionist, Coal Age,* and others.

These journals contain a great deal of specialized information in their respective fields of influence.

Yearbooks and encyclopedias. The United States *Statistical Abstract* is the most reliable source of comprehensive data on a wide variety of subjects ranging from weather and birth rates to coal production. It is published by the federal government and is available in most libraries. Similar volumes are the *Information Please Almanac* and the *World Almanac,* published by Doubleday and Company and the New York World-Telegram respectively. Encyclopedias are valuable chiefly for condensed information. They attempt to reduce the entire field of human knowledge into a score of volumes. Refer to them for quick location of important scientific, geographical, literary, or historical facts.

Special documents and reports. Various governmental agencies, both state and national, and many independent organizations publish reports on special subjects, for example: the reports of Congressional committees, or of the United States Department of Labor or of Commerce; the reports of the experimental branches of state universities on agricultural problems, engineering and scientific experimentation; the reports on business conditions published by such firms as the Babson Institute and the Standard Statistics Company; and the reports of such endowed organizations as the Carnegie or Rockefeller Foundations.

Books on special subjects. There are few subjects suitable for a speech upon which someone has not written a book. If you don't already know how to find these books in the card catalogue of the library, get your librarian to show you.

General literature. A wide reading of general literature will provide you with a wealth of illustrations and literary allusions which frequently serve to illuminate your speech. For illustrations which are both apt and familiar, three books are particularly recommended: the Bible, *Aesop's Fables,* and Bartlett's *Familiar Quotations.* The homely wisdom of the *Fables* and the simple, dignified language of the Bible are worthy of your careful study.

Biography. The detailed lives of famous persons furnish material for illustration and amplification of many ideas. Short bio-

graphical sketches of contemporary persons may be found in *Who's Who in America, Current Biography,* and similar volumes. The qualifications of authorities whose testimony you wish to quote may often be found here.

Radio and television broadcasts

Lectures, debates and sometimes the addresses of noted persons are made over radio and television. Many of these talks are mimeographed by the stations or by the organizations who sponsor the broadcast, and copies of them may be secured by writing for them. Caution must be used in quoting this material, however, because your audience may also have heard the broadcast, and the material may seem second-hand.

Obviously, you will not have to investigate all the sources listed above for every speech. Frequently your personal experience will provide you with adequate knowledge, or you will need to locate only one or two additional facts. Usually, however, a more thorough search among several of the sources listed above will provide you with material for a more interesting speech. Even though laborious at first, a careful study of the sources will be doubly valuable since you will be learning how to skim rapidly through a mass of material and pick out the important parts. This skill is valuable not only in public speaking but in every type of work where research is required. The time you take at the beginning to gather material will be reduced as you become more expert in your method of investigation; watch for opportunities to eliminate valueless motion in your pursuit of material.

Recording material

HAVE YOU ever heard a good story and then, when you wanted to tell it to someone else, let that story slip your memory entirely? The same thing occurs with the more serious types of speech material. To remember all the data which you read is impossible; therefore, some means of recording these facts in writing is imperative. Many people use notebooks, but this method is not so

efficient as the use of cards. Cards of various sizes may be secured (3 x 5, or 4 x 6 are recommended) and a few kept in your pocket or briefcase for use whenever material is available for recording. These cards may be kept permanently in a classified file. Then when you are ready to organize your speech, they may be shuffled around and sorted out. Furthermore, figures or quotations which you may want to read exactly to your audience may thus be kept in available form for this purpose. The following samples show how such cards may be filled out:

British, Allied, and Neutral Shipping Losses (classification)
January-June 1945 War at Sea

Month—No. of Ships:	*British*	*Allied*	*Neutral*	*Total**
January	9	9	—	18
February	13	12	1	26
March	13	13	1	27
April	11	11	—	22
May	1	3	—	4
June	—	2	—	2

(*Total of 99 ships represents 429,742 gross tons)

Winston S. Churchill, *The Second World War: Triumph and Tragedy,* Vol. VI (Houghton Mifflin, 1953), p. 724.

Reduction of Forest Area (classification) The Problem

"Today the primeval or virgin forest has been so reduced that it covers less than 7 per cent of our entire land area." Even if the areas of second- and third-growth forests and farm woodlands are added, the total forested area is but twenty per cent of the land area of our country, only half that of the original virgin forest.

Fairfield Osborn, *Our Plundered Planet* (Little, Brown, 1948), p. 179.

Note the following characteristics of these record cards which should always be observed:

Use a heading, in the upper left-hand corner, which accurately labels the material recorded on the card. This will make more simple the process of sorting and selection when you begin to organize the specific speech.

Note, in the upper right-hand corner, the classification of the material with relation to the subject of your speech. This may not be possible early in your research until you have decided upon the method of classification to use; in this event, leave space to write it in later.

Put only one fact, or a few closely related facts, on one card. If you do not, the simplicity of classifying and sorting which the card system affords will be lost.

Indicate by proper marks whether the quotation is verbatim. In the second sample given, the first sentence was a direct quotation while the remainder was a brief summary of Mr. Osborn's comments. Use exact quotations when they are sufficiently brief; condense and paraphrase longer passages. When you do the latter, be sure to give a fair interpretation.

Note the exact source of the information on the bottom of the card. This point cannot be too much stressed. To forget where the information came from is easy, and frequently you will want to go back to that source for further data. Moreover, the necessity of defending the reliability of your information sometimes arises. You must know the source.

Classifying material

WHEN YOU first begin to gather material, a simple topical method is satisfactory. Group the cards together according to the apparent similarity of the headings in the upper left corner. As the number of cards increases, you will find a more systematic method needed. A few possible methods are the following:

Chronological. You may classify your material on the basis of the time to which it refers. This may be done by years, by

months, or with relation to some fixed event before or after which the conditions described on the cards existed.

Causal. This method divides material related to certain causes into certain classes, and that relating to results into others.

Problem-solution. Here facts about a problem are grouped apart from the various solutions and the evidence which serves to show those solutions good or bad.

Location. When this method is used, the material is divided according to the localities, countries, states, or other space units to which it refers.

Divide the material into a few large classifications according to one of these methods, and then as the material in any one class gets unwieldy, subdivide that class.

The value of so classifying your material as you gather it is twofold. In the first place, you can see at a glance what type of material you lack, and in this way plan your further investigation. Secondly, the actual process of organizing material into a speech is made much simpler. Furthermore, if you continue this method of preserving the material you gather over a period of time, you will find a steadily growing mass of information at your disposal.

This process of gathering, recording, and classifying material for your speech is no small part of the task of preparation, and you will do well to begin early enough so that you will have plenty of time to digest the information, organize it, and prepare to present it orally in finished form.

PROBLEMS

1. Visit the library and list the following:
 - A. Five yearbooks or compilations of statistical data.
 - B. Three technical magazines.
 - C. The facts about some person listed in *Who's Who.*
 - D. The different headings under which articles dealing with some subject are listed in the periodical index (*Readers' Guide*).
2. Select the subject for one of your future class speeches, and—
 - A. Outline all the pertinent information you already have on it.

B. Indicate the possible first-hand observations you can make in regard to it.

C. List persons whom you can interview on the subject, and decide what questions you will ask each one.

D. Devise a sample questionnaire which you might employ and indicate to whom it might be sent.

E. Prepare a bibliography of printed material on the subject, including (1) references from the periodical index, and (2) references from the card catalogue of books in the library.

3. Record your material (of Problem 2) on cards; bring five of these cards, properly filled out, to class for criticism. Outline a method for classifying your material on this subject.

4. On slips of paper write three questions beginning "Where would you go to find out about——?" Put these questions in a hat with those submitted by your classmates and take turns drawing them out for discussion.



SUPPORTING MAIN POINTS

Human beings, especially when they compose an audience, are not inclined to accept abstract ideas, bare and unadorned. Nor will they easily believe a proposition or act upon a proposal without proof or stimulation. A contractor proposes to me that I buy a lot and build a house. I am but mildly interested and would dismiss the matter entirely but for my personal friendship for him. But he does not let the matter drop. He tells me the details about the house he is building for one of my colleagues; he produces rough plans and drawings for a house to fit my needs; he figures out the cost and the methods of financing; he shows me an attractive lot upon which the house can be built. . . . Tonight I am sitting in that house writing this chapter. That contractor made an abstract idea real to me by various methods of development and proof.

To be sure, you must have clearly in mind the points you wish to clarify or prove to your audience, and you must state them briefly and in simple terms; but if you leave them undeveloped, your audience might miss their meaning or doubt their truth.

The two questions listeners most often ask themselves about such statements are "What does he *mean* by that?" and "What *proof* is there that he is right?" To answer these questions and drive home your points in a clear and compelling manner you will need to understand and use the various forms of supporting material.

We may define these forms of support as the types of speech material which are used to amplify, clarify, or prove a statement in order to make it more illuminating or convincing to an audience. Without their use the thoughts in a speech may be as well organized as the bones in a skeleton, but they will be equally barren and unappealing. The forms of support are the flesh and blood which bring your speech to life. The thought-skeleton of your speech must be there to give it unity and coherence, but it is the meat which you put upon that skeleton that will give it body and warmth and reality for your audience. You must round out your points with examples that will make them clear and vivid, with verbal material that is concrete and specific, and when appropriate, with visible support such as charts, diagrams, and models.

The forms of verbal supporting material

ROUGHLY speaking, there are seven forms of verbal support which may be used to develop the ideas in a speech:

1. Explanation.
2. Analogy or Comparison.
3. Illustration (detailed example).
 a—Hypothetical illustration.
 b—Factual illustration.
4. Specific Instances (undeveloped examples).
5. Statistics.
6. Testimony.
7. Restatement.

Many times, of course, two or more of these may be combined, as when figures are used to detail an illustration, or a comparison is made between two sets of statistics, or the testimony of an expert

is used to give weight to a restatement. As you consider the following explanations of these seven types of material, notice that the first three (explanation, comparison, and illustration) are primarily useful in making an idea clear and vivid, while the next three (instances, statistics, and testimony) have the function of establishing and verifying its truth or importance. Restatement, of course, serves for emphasis.

Explanation

A complete explanation often involves the use of several of the other forms of support. In fact, an entire chapter (Chapter 20) will be devoted to speeches the whole purpose of which may be to explain. The term as here used refers to a simple explanation and not to any such detailed development. *It is a simple, concise exposition, setting forth the relation between a whole and its parts or making clear an obscure term.* Notice how the late Justice Brandeis made clear what is meant by a "profession":

> The peculiar character of a profession as distinguished from other occupations, I take to be these: *First.* A profession is an occupation for which the necessary preliminary training is intellectual in character, involving knowledge and to some extent learning, as distinguished from mere skill. *Second.* It is an occupation which is pursued largely for others and not merely for one's self. *Third.* It is an occupation in which the amount of financial return is not the accepted measure of success.[1]

Another example is Bernard Baruch's explanation of the unregulated operation of the "law" of supply and demand:

> To begin with, just how does supply and demand really work? Any number of you students here may be itching to rattle off an answer to that question. Your reply probably would run like this:
>
> When demand rises, prices go up. This stimulates production. With good profits being earned, new producers enter into competition, adding to the supply. Substitutes come onto the market. As prices rise, consumers also buy less. In time, as demand lessens and supply increases, a balance is struck and prices start coming down.

[1]From "Business—a Profession." Printed in *Modern Speeches* (F. S. Crofts, N. Y., 1926), edited by Homer D. Lindgren, p. 106.

> With this fall in prices, the processes of adjustment reverse themselves. The newest or highest cost producers are forced out of production or they lower their output. As prices fall, substitutes disappear from the market. Lower prices also stimulate demand. People go out to buy that automobile or house or new clothes which they put off buying when prices were high. Again, in time, as demand expands and supply shrinks, a new balance is found and prices start up again.[2]

In neither speech from which the examples cited above were taken did the speakers content themselves with explanation alone. In every case the idea was amplified by the use of one or more of the other forms of support. Be careful, also, not to make an explanation too long and abstract. Many an audience has been put to sleep by a long-winded explanation full of abstract details.

Analogy or comparison

By *analogy* or *comparison* is meant the pointing out of similarities between that which is already known, or believed, and that which is not. For example, Thomas Edison is reported to have explained the operation of electricity in a telegraph as being "like a Dachshund long enough to reach from Edinburgh to London; when you pull his tail in Edinburgh, he barks in London."[3] Tyler Dennett, former President of Williams College, quoted a Massachusetts statesman as having once described the difference between a democracy and a dictatorship as follows:

> It is the difference between a raft and a yacht. On the yacht you are safe if you have a good captain as dictator. On the raft your feet are wet all the time, but you never sink.[4]

Again, Mr. Justice Robert H. Jackson, addressing an audience of college deans, used the following comparison:

> In the north country the final test of a man is whether he can safely guide a canoe through "white water," as they call the swirling and

[2]From *Vital Speeches of the Day,* Vol. XX, June 1, 1954, p. 493.

[3]From *Thomas Alva Edison* by Francis Rolt-Wheeler (Macmillan, N. Y.), pp. 90-91.

[4]From "Democracy as a Factor in Education." Printed in *Vital Speeches,* Vol. III, May 15, 1937, p. 461. Reprinted by special permission.

rushing rapids. The world has an overabundance of those who paddle pretty well in still water. The world cries for men who can navigate "white water."[5]

In 1953, Maurice Schumann spoke before the Detroit Economic Club to counteract a growing American belief that the United States should reduce the amount of economic aid given to Europe since the war and that France particularly should learn to stand on her own feet. He described the war-time destruction in his country and the great but still incomplete recovery that France had made. Note the analogy he used:

> We feel like a mountain climber who has suffered a severe accident. He is out of the hospital. His injuries are practically healed. He can lay his crutches aside. He can walk, and even go pretty fast. He is beginning to take some strenuous physical exercise. A few more weeks and he will be able to start climbing again. But then suddenly comes a call. He has to climb a very high and very stiff mountain right away. It is a matter of life and death. He answers the call. He is going to do all that he can, but he needs a stronger rope, and a friend's arm in order to make the necessary effort. All that we are asking you is—let us have this rope and do not withdraw your arm.[6]

A similar technic was used by Abraham Lincoln in an oft-quoted analogy, directed by him against those who were criticizing his conduct of the Civil War. The newspapers had been full of the exploits of Blondin, a famous tightrope walker. Lincoln used this fact to emphasize the precarious position of the government:

> Gentlemen, I want you to suppose a case for a moment. Suppose that all the property you were worth was in gold, and you had put it in the hands of Blondin, the famous rope-walker, to carry across the Niagara Falls on a tight rope. Would you shake the rope while he was passing over it, or keep shouting to him, "Blondin, stoop a little more! Go a little faster!" No, I am sure you would not. You would hold your breath as well as your tongue, and keep your hands off until he was safely over.

[5]*Ibid.*, Vol. IV, December 15, 1937, p. 150.

[6]From "France, the Key to European Peace," a speech by Maurice Schumann. *Ibid.*, Vol. XX, November 1, 1953, p. 47.

> Now the government is in the same situation. It is carrying an immense weight across a stormy ocean. Untold treasures are in its hands. It is doing the best it can. Don't badger it! Just keep still, and it will get you safely over.

It will be observed from these examples that the principal function of the comparison or the analogy is to make an idea clear and vivid. For this purpose it is an excellent tool and deserves to be widely used. Sometimes, however, it is used as a method of proof. For example, the successful operation of a municipal electric-light plant in one city is used to prove its advisability in another city of a similar size. Note how this type of comparison is used in this excerpt:

> I say to you that if safety can be taught in grade schools, *and it can,* driver education can be just as effective in the high schools. The safety movement has done well in the elementary grades. In the face of an upward trend in adult traffic deaths since 1930, there has been just as steady a downward trend for children. The younger children have learned to walk in traffic better than their older brothers and sisters are learning to drive. Our studies show us that 29,000 pedestrians are now living who might have been killed in traffic had the trend of child accidents followed the adult trend. So there is your evidence—*safety can be taught.*[7]

As proof, the comparison is relatively weak since so many conditions may vary between the two items. At best it indicates only a high degree of probability. If proof is required, it is best to follow a comparison or analogy with a number of the other forms of support.

Illustration

A *detailed* example of the idea or statement to be supported is called an illustration. It is the story of an incident used to bring out the point that you are trying to make. Sometimes an illustration relates the results which have been obtained from the adoption of a proposal which the speaker advocates; sometimes it describes in detail an individual example of the general conditions

[7]From "The Insurance Side of Highway Safety," a speech by Jesse W. Randall. Printed in *Vital Speeches,* Vol. XIV, June 15, 1948, pp. 515-516.

the speaker wishes to emphasize. Note two principal characteristics: *the illustration is narrative in form—it tells the story; and the details of the story are vividly described.*

There are two principal types of illustration: the hypothetical and the factual. The former tells a story which *could* have happened or *probably will* happen; the latter tells what *actually has* happened.

The hypothetical illustration is an imaginary narrative. It must, however, be consistent with the known facts. It must be reasonable.

The following is an example of such an illustration:

> Let's put ourselves in the other fellow's place. If you got no satisfaction out of your job as employer, if you had no pride in the sense of accomplishment, if you didn't feel yourself a vital part of a dynamic organization, all the pay you would get would be money. Take away all those things that make up your compensation, and every one of you would demand that your pay be doubled, because money would be all that was left.
>
> Out in your shop a man comes to work at 7 A.M. He doesn't know too much about his job and almost nothing about his company or how his work fits into it. He works 8 hours and goes home—with what? His pay and nothing more. Nobody (except the union steward!) took much if any notice of him. Nobody complimented him if he did do well because nobody except a foreman *knows* whether or not he did well, and he realized *that* fact. Nobody ever flattered him by asking his opinion about something. In millions of cases nobody ever told him the importance of his work.
>
> At night he goes home to his family and neighbors—unimportant with nothing to boast about or even talk about. And the union calls a meeting to discuss a grievance—that workman can get up on his feet and sound off while people listen, he can be an officer with a title, he can boast to his family and friends how he "gave those big shots of the company what-for!" A strike vote is exciting!—Being a picket is important!—He gets looked at and talked about; he wears a badge!
>
> Again let's be honest. If you and I were in that worker's situation, wouldn't we do pretty much what he's doing?[8]

[8]From "Effective Leadership for Better Employee Relations," a speech by Charles J. Stilwell. *Ibid.*, December 15, 1947, p. 157.

The principal use for the hypothetical illustration is to make an abstract explanation more vivid and concrete. It is a particularly useful tool for explaining a complicated plan. Instead of merely outlining the details, you take some hypothetical person, yourself or a member of the audience, and put him through the process of actually operating the plan. Note in the above example how the speaker leads his listeners to put themselves in the workmen's place.

For clarity the hypothetical illustration is good because the speaker may tell his story as he wants; for proof, however, it is of doubtful value.

The factual illustration[9] is a narrative, describing in detail a specific event as it actually occurred. As such, the factual illustration is one of the most telling forms of support that a speaker can use. Described in detail, the incident is made clear and vivid; referring to an actual happening, the illustration carries conviction. Note the effect of the following:

> Today, man-made law is in conflict with natural law. . . . I met Ed Davis, our guide, on vacation after I had studied engineering at Columbia University. Impressed with scientific methods, I tried to substitute them for the art of angling. They caught me no fish. Finally, Ed dug down in his tackle box and produced a small yellow, low-wing wooden monoplane with a metal propeller that would spin. He had hung a triple hook where the tail-skid belonged and had soldered a swivel to the prop shaft. Now, as he snapped this to my wire leader, he grinned and remarked, "Try this. It's about time to give 'em something comical!" With that he tossed the contraption over the side.
>
> As I trolled it astern the propeller chugged like the churning screw of an empty tramp steamer riding high in ballast. And, believe it or not, a huge muskellunge, one that must have previously ignored many lures scientifically designed to imitate live bait, rose up and hit that yellow monoplane. When, after a long battle, the fish lay stretched out in the bottom of our canoe, I expressed my amazement to Ed. Pausing to choose his words, Ed vouchsafed another

[9] It seems to the author that the term *factual illustration* affords a more accurate description of this form of support than the term *specific illustration* so often used in textbooks of speech.

truth germane to our subject. "It ain't how a bait looks to you ar me that counts," he said. "It's how it looks to the fish."[10]

Here is another illustration from a speech entitled "Bour for the Future." Note how the speaker uses it to clarify and er phasize her point:

> It is important that women accept the stern task of mastering dif cult fields of information from which too often in the past they hav shied away.... Our principal problems will be in the econom sphere. We shall arrive at the crossroads, and the signs will be dif cult to read. Many of us will be in the position of a witness d scribed by one of my favorite lecturers in law school. The witne was a native of one of the hill-counties in a nearby state. The oppo ing counsel was questioning his educational qualifications.
>
> "Can you write?" asked the lawyer.
>
> "Nope."
>
> "Can you read?"
>
> "Wa'al I kin read figures pretty well, but I don't do so good wit writing."
>
> "How is that?"
>
> "Wa'al take these here signs along the road. When I want to g somewheres, I kin read how far, but not where to."
>
> Most of us are a little deficient in our economic sign-reading.
>
> Reading the signs along the road to our economic future will nc be easy. We must learn to read not only "how far" but "where to."

There are three considerations which you should keep in min when you are choosing a factual illustration to support an ide First, is it clearly related to the point? If you have to labor to sho its connection with your idea, the illustration is of little use. I should be clear within itself. Its point should be obvious. Secon is it a fair example? An audience is quick to notice unusual ci cumstances in an illustration, and if you seem to have picked onl the exceptional case, the examples will be less convincing. Thir is it vivid and impressive in detail? The primary value of an illus

[10]From "The New Role of the Engineer," an address by Eugene E. Wilso Printed in *Vital Speeches*, Vol. XIII, November 1, 1946, p. 61.

[11]From a speech by Margaret A. Hickey. *Ibid.*, Vol. X, November 1, 194 p. 50.

tration is the sense of reality which it creates. If this quality is absent, the advantage of using it is lost. Be sure that your illustrations are *pointed, fair,* and *vivid.*

Specific instances

Specific instances are condensed forms of the factual illustration. They are undetailed examples. Time may not allow you to relate many detailed illustrations, but the audience must be shown that your point is supported by more than a single example. In order to show the widespread nature of a situation or the frequency of an occurrence you will often need to mention a number of instances, each showing your point to be true. Remember that specific instances are not imaginary happenings:

> In Philadelphia, for example, where there is a concentration of heavy industry, the majority of companies had women in key executive posts, vice president of a steel mill, president of a fishing tackle firm, secretary of the city's major taxi company. In Los Angeles, 1 out of every 6 women who work is classified as a professional or executive. I was particularly impressed with the above-average number who are successfully practicing law—and with the many distinguished women who are judges in the city's courts. In New Orleans, the percentage of women managers, owners, and investors in business firms is higher than the national average.[12]

Sometimes specific instances are presented with less exact detail than was used in the preceding example:

> But I am persuaded that the most important thing that happened in Britain was that this nation chose to win or lose the war under the established rules of parliamentary procedure. It feared nazism, but did not choose to imitate it. Mr. Churchill remained the servant in the House of Commons. The government was given dictatorial power, but it was used with restraint. And the House of Commons was ever vigilant.
>
> I remember that while London was being bombed in the daylight, the House of Commons devoted two days to discussing conditions under which enemy aliens were detained on the Isle of Man.

[12]From "How to Keep More of the Money You Earn," a speech by Mrs. Helen Valentine. *Ibid.,* Vol. XX, June 1, 1954, p. 507.

> Though Britain fell, there were to be no concentration camps here. I remember that two days after Italy declared war an Italian citizen, convicted of murder in the lower court, appealed successfully to the highest court in the land, and the original verdict was set aside. There was still in the land, regardless of race, nationality, or hatred, representative government. Equality before the law survived. Future generations, who bother to read the official record of proceedings in the House of Commons, will discover that the British Army retreated from many places, but that there was no retreat from the principles for which our ancestors fought.[13]

The use of specific instances adds strength and comprehensiveness to an idea. They provide excellent proof, especially if they follow a detailed illustration which makes the idea clear.

Statistics

Not all figures are statistics; some are merely numbers. Statistics are figures used to show the proportion of instances of a certain kind, to show how many or few or great or small they are. Statistics are useful in covering a great deal of territory in a short time. When judiciously used they are impressive and convincing. For example:

> ...Did anyone ever stop to think just what would happen if every woman left the labor force tomorrow?
>
> There would be 13 empty seats in Congress—286 vacant spots in State legislatures; there would be 1,000 policymaking jobs in our National Government unfilled; 500 fewer high-ranking diplomats representing the United States abroad. (Women's Bureau figures.) ...Our schools would find themselves crippled with the majority of teachers gone—ditto hospitals without nurses. And, of course, the men who argue against women working would never dream of giving up their own secretaries.[14]

Or observe how John L. Lewis, President of the United Mine Workers, used statistics to show the extent of coal production:

[13]From "Farewell to England," a speech given by Edward R. Murrow over the Columbia Broadcasting System on March 10, 1946. By permission of Edward R. Murrow and the Columbia Broadcasting System, Inc.

[14]From "How to Keep More of the Money You Earn," by Mrs. Helen Valentine. Printed in *Vital Speeches of the Day*, Vol. XX, June 1, 1954, p. 507.

> Production since January 1st has been well above an average of 12,000,000 tons per week—some weeks 12,500,000 tons, some weeks 12,600,000 tons, with one or two weeks falling below that figure. And yet the average exceeds the amount I mentioned. More than 2,000,000 tons for every working day; more than a quarter of a million tons for every productive hour; more than 4,000 tons for every productive minute. In one minute, as I speak here this afternoon, the production of bituminous coal in the United States will be approximately four and one-half thousand tons. There has never been such a production record achieved in industrial history.[15]

Notice in the example just given that the speaker was not satisfied merely to give figures, but that he compared them to one another and related them to our experiences. Numbers by themselves are abstract; they must be made vivid and graphic by comparison with those things which are familiar to us. Note in the following example how another speaker made understandable the small size of an electron. He had first given it as a decimal fraction which was too small for his audience to conceive. Then he said:

> If an electron were increased in size till it became as large as an apple, and a human being grew larger in the same proportion, that person could hold the entire solar system in the palm of his hand and would have to use a magnifying glass in order to see it.

Statistics are powerful proof when they are effectively and honestly used, but you must be sure that they are made understandable to your audience. For this reason it is well to use approximate numbers when you are presenting large figures. Say "nearly four million" rather than "3,984,256." If precision is important, write the figures on a blackboard or chart or hand out a mimeographed sheet. Moreover, note that the term "figures" is much easier to pronounce than "statistics," and though the two terms are not exactly synonymous, most audiences will understand what you mean if you say, "Figures compiled by the Department of Commerce show that . . ."

[15]From *Representative American Speeches: 1945-1946* (The H. W. Wilson Company, N. Y., 1946), edited by A. C. Baird, p. 184.

Testimony

Frequently an audience which will not take your word alone will be convinced or impressed by the statement of someone else. The statement of someone else used to support the ideas of the speaker is called testimony. The following is an example:

> And finally, *we must not grow faint in our efforts to outlaw war.* The alternative is death. As the Baruch Report [on control of atomic energy] declares, "The choice is between the quick and the dead." Harold Fey put it well when he said that after every war the nations have put their trust in weapons which have but compounded their jeopardy. Now God has grown weary of the age old cycle. Lifting the lid on the atom, God has at last said to the world, "Choose life, or choose death, but *choose!*"[16]

Frequently, testimony is used, not in isolated bits like that above, but in combined and cumulative form. Observe the sense of "piling up" developed in the example below:

> There is a moral law which is inherent in human nature and which is therefore immutable and to which all man-made laws to be valid must conform. By virtue of this law man possesses certain rights which are inherent and inalienable and therefore superior to the authority of the state. . . .
>
> This doctrine has had a long and illustrious history. The basic concept is found in the writings of ancient times, and in one way or another it has been recognized ever since by philosophers and poets, statesmen and lawyers, kings and saints. . . .
>
> From mediaeval sources it came to England, where it characterized the writings of such men as Hooker and Sydney and of the jurists Bracton and Fortescue, Coke and Blackstone and Pollock.
>
> Finally it came to America, where it permeated the writings of the Founding Fathers—of Wilson and Hamilton, of Adams, Dickinson and Otis, while from the pen of Jefferson it received classic, and let us hope immortal, expression in the famous preamble to the Declaration that all men are created equal and that they are endowed by their Creator with certain inalienable rights and that the purpose of government is to secure these rights. Akin to this great expression in the Declaration is the equally beautiful and powerful

[16]From a speech by Kenneth McFarland. Printed in *Vital Speeches,* Vol. XIII, October 15, 1946, p. 13.

statement of Hamilton: "The sacred rights of mankind are not to be rummaged for among old records or musty parchments. They are written, as with a sunbeam, in the whole volume of human nature, by the hand of Divinity itself, and can never be erased or obscured by mortal power." It was this great concept which was given body and visibility by incorporation into our Bill of Rights, especially in the due process clause whereby the life, liberty and property of every least man in the land was brought within its protecting arms.

And now after a century and a half of our national life, it still lives in the expressions of those who see in this principle the bulwark of our liberty and the source of our nation's strength. Among these expressions is that of Chief Judge Irving Lehman of the New York Court of Appeals: "Statesman, prelate and judge, Protestant, Catholic and Jew, are united in the conviction that the inalienable rights of the individual, formulated and assured by our law, rest upon a foundation eternal and immutable because it is divine. There lies America's unity." And in this very year, Mr. Justice Douglas, to the credit of himself and of the great Court of which he is a member, said in a recent case: "The victory for freedom of thought recorded in our Bill of Rights recognized that in the domain of conscience there is a moral power higher than the State."

This, gentlemen, is our birthright.[17]

The use of a man's testimony must be governed by a measurement of his reliability and of his reputation with the audience. Ask yourself these questions about him:

1. Do his training and experience qualify him to speak with authority on this subject? Is he an expert in this field?
2. Is his statement based on first-hand knowledge?
3. Is his opinion influenced by personal interest? That is, is he prejudiced?
4. How will the audience regard his testimony? Is he known to them? Do they respect his opinions?

If you had diphtheria, you would not ask a streetcar motorman to prescribe a treatment; nor would you ask someone who had never been out of a small town to describe accurately the amount of traffic on Fifth Avenue, New York. It is doubtful how much

[17]Abridged from "The Higher Law," a speech by Harold R. McKinnon. *Ibid.*, December 1, 1946, pp. 101-106.

weight you would give the testimony of a salesman on the quality of the goods he gets a commission for selling. These same measurements must be applied to authorities whom you quote. Be particularly careful about using big names merely because they are well known. A famous movie star may be well known, but her opinion of a brand of soap flakes is of less value than that of your laundress. When you do use an obscure person as an authority, however, be sure to tell your audience *why* he is a good authority—point out his qualifications in relation to the first three questions listed above.

Restatement

This last form of support gains its strength from the power of repetition. Advertisers realize this power and spend thousands of dollars to say the same thing many times over in magazines, on billboards, and over the radio. The biggest danger lies in the monotony which mere repetition has. Restatement is not mere repetition; *restatement consists of saying the same thing, but saying it in a different way.* In the example of a factual illustration given earlier in this chapter notice how the speaker began his speech by saying, ". . . man-made law is in conflict with natural law," and closed by quoting the guide as saying, "It ain't how the bait looks to you and me that counts. It's how it looks to the fish." The same idea is stated, but with different wording. Observe the restatement at the end of the analogy quoted from Lincoln: ". . . The government is in the same situation. It is carrying an immense weight across a stormy ocean. Untold treasures are in its hands. It is doing the best it can. Don't badger it! Just keep still and it will get you safely over." By restating an idea in more familiar terms or more vivid language you can frequently increase its power.

These, then, are the seven forms of verbal support. Let your speech be full of them. Avoid abstract, unsupported statements. Do not depend on your own assertions of opinion. Amplify and develop them by using explanation, comparison, illustration, instance, statistics, testimony, and restatement.

The use of visible supporting material: maps, diagrams, pictures, and models

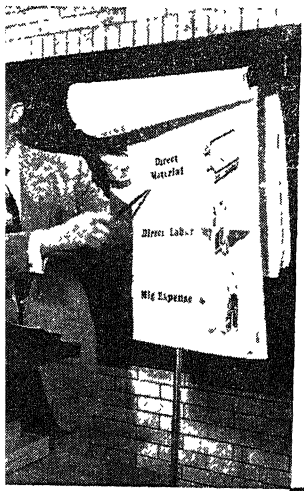
SO FAR we have discussed only the *audible* materials used to explain or prove a point—what you can *say* about it. Equally important, sometimes even more so, are the *visible* materials you can use to *show* what you mean. These visible materials include maps, diagrams, charts, pictures, small working models, and even demonstrations with full-scale equipment. For instance, if you were explaining how to use a complicated camera, your instructions would be much clearer if you took an actual camera, showed your listeners the parts that require adjustment, and demonstrated by actually using the camera in typical shots. Sometimes equipment for demonstration is not available or is too big to bring into the room where the explanation is to be made. Small-scale models are very useful here. Model airplanes, for example, are being widely used to teach aerodynamics. Likewise, in explaining a flood-control project, you will find a large map of the area very helpful. The operation of a gun or machine and the assembly of its various parts can often be made more clear by large diagrams which show the important pieces. Statistical data can often be made clear by column graphs and "pies"—circles cut into segments to show proportions. Pictures, including lantern slides and moving-picture film, are extremely useful also.

There are two important things to remember when you use visual aids in a talk. First, be sure you do not stand between your audience and what you show them. There is a strong tendency to turn your back when you point to the map or diagram, and in doing so to stand directly in front of it. Be careful to stand a little to one side as you point to the visual material, and talk to the listeners before you. Second, be sure to use only those visible materials that are closely related to the point you are presenting, and refer only to those parts of the map or picture important to your point. Do not explain all details in the diagram or model unless these details are necessary to make your point clear.

VISIBLE MATERIAL CAN SHOW WHAT YOU MEAN

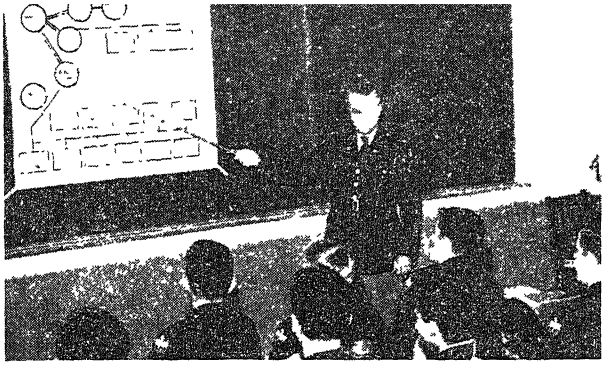
"One picture is worth a thousand words." This is also true for public speakers. Visual aids present information, and the best ones present it with greater clarity than words alone can. To be an effective means of explaining a point, however, they must be clearly related to the point being discussed, and they must be large enough and placed before the audience so that each person can easily see and understand them.

Notice the visual aids used in the speaking situations shown on these two pages. Each has an interest value in itself and each contributes to an understanding of the speaker's point.

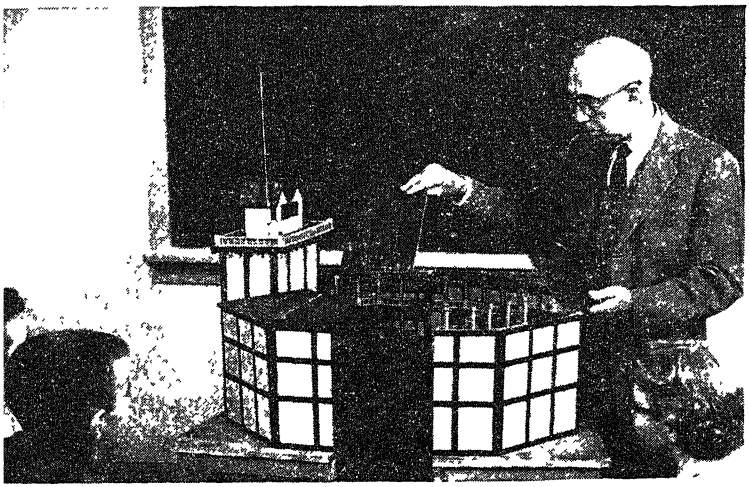


At the left, notice the clarity and simplicity of the chart this Ford Motor Company instructor is using. Below, pictures help this practice teacher give her students a more vivid understanding of The Rime of the Ancient Mariner.





In the top picture, an ROTC instructor explains military problems to his class. Note that the instructor stands at one side and holds the pointer with the hand closest to the chart. Below, a professor makes the Elizabethan theatre very much alive to his students with a model of the Globe Theatre.



The student teacher below has wisely prepared her blackboard drawings ahead of time.



Visible materials help prove a point by making your facts more vivid. Especially in explanatory talks, try to *show* your listeners what you mean in addition to *telling* them. (For additional suggestions about using visual aids, see pages 663-667.)

The one-point speech

MANY OCCASIONS arise in which the speaker wants to make clear a single idea or prove but one simple point. Such occasions often come in class discussions, in short reports, in simple instructions, in arguments, and at committee meetings or business conferences. In these situations you do not need a complex structure to make your talk effective. In fact, the beginning speaker shows wisdom if he starts by limiting himself to single points well supported and leaves the more complex discussions until later. Thus he will avoid hollow abstractions covering a wide range but proving or clarifying nothing; and he will find, when he does later attempt more complex instruction and argument, that the units of his talks are also single points, strategically arranged.

The first thing to do, of course, is to decide definitely on the point you want to explain or prove. Condense your ideas to a single sentence to be *sure* you have only one point. State it simply: for example, "A good truck driver must keep relaxed." Having stated your point, stick to it; don't wander off on another topic. Now assemble the supporting material best suited to your purpose and round out the development of your point in the manner best adapted to that purpose. Keep clearly in mind whether you are trying only to clarify and explain your point or whether you are trying to prove it.

The use of supporting material to explain

HOW, THEN, does one assemble supporting material in a short talk to explain a single point? Briefly, you first state the point simply; then you bring in the supporting material—especially

explanation, comparison, illustration, and visual material; and finally you restate the point explained. This arrangement can be outlined as follows:

1. State your point in a simple sentence.
2. Make it clear—
 a—by explanation, comparison, and illustration.
 b—by using maps, diagrams, pictures, or models.
3. Restate the point you have made clear.

Under (2) above, sometimes the audible and visual materials are presented separately and sometimes together. That is, sometimes you will tell your listeners and then show them; sometimes you will show them while you are telling them. The following outline for a short talk illustrates how supporting material may be assembled to explain a point:

WHAT IS DEMOCRACY?

Statement

I. The essence of democracy is the control of government by those governed.

Explanation

A. This means that the people have final authority to:
 1. Make the laws under which they live.
 2. Select public officials to administer laws.

Hypothetical illustration

B. Suppose a group of students were to plan a party in the democratic way.
 1. They would meet together for a discussion of it.
 2. The decision on where and when it would be held would be made by them.
 3. They would agree how much each should contribute to the cost.
 4. In case of disagreement, they would reach a compromise or abide by the vote of the majority.
 5. One of them would be selected to collect the money and pay the bills.
 6. They might select another person or a small committee to arrange for the entertainment, etc.

7. Each student would have some part in deciding how the party would be run.

Comparison with B

C. If, however, one student took it upon himself to decide all these questions—even to dictating the program of entertainment and how much each one should pay for it—the party would not be *democratic,* regardless of how efficiently it might be run.

Comparison of specific instances

D. Compare these actual cases:
 1. In New England, local government is based on town meetings.
 a. All qualified residents are allowed to speak and vote directly on current problems.
 b. Public officials are selected by vote of the citizens.
 2. Indiana cities are governed by representatives of the people.
 a. City ordinances are made by the city council, whose members are elected by the voters.
 b. Administrative offices are held by elected officials.
 3. In Norway and Denmark, under German occupation during World War II, city government was controlled by *gauleiters* or similar officials.
 a. These men were chosen by the Nazi leaders, not by the people they governed.
 b. They enforced Nazi laws and issued orders over which the people of Norway and Poland were permitted no control.

Diagram

E. This diagram will show why the first two examples just cited are democratic while the third was not.
(Arrows show the direction of governmental control.)

point you wish to make. You state the conclusion at the end, *after* the evidence to support it has been presented. This method, sometimes called the "natural" method of argument, coincides more nearly with the method by which we reach conclusions ourselves, uninfluenced by another person. For this reason, though not quite as clear or as easy to use as the didactic method, the method of implication is sometimes more persuasive with the audience. It avoids making them feel that you are pushing something down their throats. It is, in fact, almost the only method to use with an audience that is hostile to the point you wish to present. An out line of this method follows:

1. Present an analogy or illustration which *implies* the point you wish to make.
2. Present additional illustrations, instances, figures, and testimony which point inevitably to this conclusion without stating it.
3. Show how these facts lead unavoidably to this conclusion; use explanation if necessary.
4. Definitely state your point as a conclusion.

Notice that regardless of which of these two methods is used, the first three forms of support (explanation, comparison, and illustration) are primarily useful in making an idea clear and vivid, while the next three (instances, statistics, and testimony) have the function of establishing and verifying its truth or importance. Restatement, of course, serves to emphasize and to assist the memory. Study the sample outline for the speech below. (Note that the *didactic* method is used. By omitting the first statement, this same outline would illustrate the method of *implication.*)

TRAFFIC LAWS

General statement

I. There is a need for better traffic regulation.

Hypothetical illustration

A. Suppose you had an experience like this:
 1. You parked just at the end of a parking zone.
 2. Someone else pushed your car out of the zone.
 3. You were arrested and fined.

Factual illustration

B. Son of the mayor of Fort Bend, Illinois, was stopped eighteen times but not arrested.
 1. Officer stopped the car.
 2. Began argument.
 3. Discovered boy's identity.
 4. Apologized and released him.

Specific instances

C. There are many similar cases:
 1. Elmer Jay interrupted an unmarked funeral procession in Sheboygan, Wisconsin.
 2. Henry Black violated six traffic rules in Lansing, Michigan, without penalty.
 3. Frequent double-parking occurs in downtown sections of Lafayette.

Statistics

D. Figures show the extent of traffic law violation.
 1. 300,000 motorists were arrested in New York last year.
 2. One million dollars were paid in fines by New York motorists.
 a. This is more than the total paid in all England, Scotland, and Wales.

Testimony

E. Prevalence of this condition is recognized by experts.
 1. Testimony of R. L. Burgess, special investigator for the *American Magazine,* who traveled 8000 miles through cities in twenty-one states:
 a. "There is ample justification for a growing bitterness among our millions of car-owners who have come to resent and ridicule an outrageous system of traffic law enforcement which violates almost every American principle of justice and equity."

Analogy

F. It would be almost as easy for an American to eat with chopsticks as to keep track of the traffic regulations of neighboring cities.

Restatement

II. Traffic reform is an urgent American problem.

Many one-point speeches will not require so many different forms of support as were used above. Most one-point speeches are briefer. This sample was chosen to show how a number of different types of support might be combined.

The use of supporting material to entertain

AT TIMES your audience may require entertainment along with your more serious explanation or proof, and there are occasions when your sole purpose may be simply to amuse and entertain your audience. The development of a speech solely for entertainment is discussed fully in a later chapter and need not be considered here in detail except to note that supporting material for such a speech is assembled around a central theme in much the same way as it is when your purpose is more serious. Even when your purpose is a serious one, however, you may need to include material with a lighter tone. When this is true, the illustrations, comparisons, instances, and even figures and quotations will be chosen for their entertaining value as well as for their clarity or substance, and some items will be included less to secure a basic understanding than to provide interesting diversion. Humorous anecdotes, tales of odd experiences, curious facts about important people and events, exaggerated descriptions—all these serve to illuminate the point you are making in an entertaining manner. Be careful, however, that entertainment does not run away with the purpose of your speech. See that your tales are to the point and that your humor does not divert attention from your explanation or proof unless entertainment is your only object in speaking.

In this chapter we have discussed the types of supporting material both verbal and visible, and we have seen how the material may be assembled to clarify and prove the points a speaker makes. Begin practicing the use of these forms of support by making several one-point speeches. Study carefully the sample outlines for such speeches printed earlier in this chapter. Learn to phrase the

main point of your talk in a simple, straightforward manner; choose supporting material that is clear and substantial and entertaining; arrange your material so that it develops and emphasizes your main point.

Note how all these things were done by James Robertson to develop his central theme in the one-point speech printed below. When you have learned to do this with one main point, you will be ready to prepare speeches that are more complex, where several main points are put together in an integrated pattern.

ONE IDEA[18]

IF I HAD a choice given me of one idea or all the atomic bombs in existence, I'd unhesitatingly choose the one idea. You would too. If you don't think so, then let's look closely at some simple ideas.

For instance, Henry Ford just had one idea. His idea was to produce a car cheap enough so that the man in the street, the common man, could afford to buy it. If you look in the files of almost any newspaper for September 1922 you will find advertised there a Ford chassis and motor delivered complete for $290 and a five passenger touring car complete and ready to go for $450.

We Americans paid Henry Ford more than a billion dollars for his one idea. And we got our money's worth.

Ford's one idea transformed the United States. Ford had no notion that it would do all this. Nevertheless Ford's one idea brought highways of concrete across this great land east and west and north and south. It brought Fifth Avenue styles to the smallest hamlet and broadened our whole mental outlook. It added a huge set of new businesses and vocations.

Of course, it also got us to abandon the horse and buggy and many other activities of the gay nineties. Ford was 40 years old when he started the Ford Motor Co. in 1903.

"A conception of what ought to be," was Henry Ford's idea and it gave us a whole new scheme of things.

Abraham Lincoln is an example of one idea. Honored and revered above any other American, Lincoln is an example of the power of one idea. Stripped of all secondary and lesser qualifications Lincoln stands, simple proof that here in America a boy can be born in a lowly log cabin and rise above poverty and hardship to the position of highest honor,

[18]From a speech to the Kiwanis Club of Birmingham, Michigan. Abridged to conserve space. *Vital Speeches,* Vol. XIV, June 15, 1948, pp. 527-529.

the presidency of the United States. No other idea expresses the freedom that is ours in America better. No other idea stimulates the imagination more truly than the Abe Lincoln example.

"Every idea that enters the mind tends to express itself in suitable action," says William James. And the Encyclopaedia Britannica says, "Man has only had 102 BIG IDEAS since the beginning of time." All other ideas men may have had fit into these categories and are subordinate to them. . . .

And that's just it. You run your whole life on one or two ideas. Here's an example:

Everyone is familiar with the boy who won't wash behind his ears. Nor will he comb his hair. He stands in a slouchy manner, has a hangdog look, isn't interested in clothes and permits buttons to dangle. Altogether, with his chin whiskers and carelessness, he is a decidedly unprepossessing creature. Then suddenly a miracle takes place. It happens in every block in the city. There's one on your street right now. All over America it takes place. Almost over night there comes a magical transformation. All because of one idea: BOY MEETS GIRL. When Boy meets Girl this one idea takes hold of him and shakes him to the tip of his toes. It ransacks every nook and cranny of his being. It twists him inside out and explores every possibility he will eventually achieve. This one idea remakes him into the grandest creature that walks the earth.

Just analyze it for a moment. Why does it take such hold of a being? Why does it reach into the innermost recesses of his soul and bring out all that is good and true and beautiful?

Here's why. It's because he has so much at stake. By that simple device he seals his doom for half his waking hours from that day until the day he dies. The one idea—BOY MEETS GIRL—runs him half a lifetime.

This is no time for fuzzy thinking. One or two ideas clearly understood will fill America with purpose once more. We need to drain off the obnoxious ideas and deftly insert the clear ideas. It's time for high-mindedness.

Let's go back a little way. This planet has existed for two billion years but man has lived for merely a small fraction of that time, namely one million years. So the world got along without man for 1,999,000,000 years. Strangely enough man has not always been the supreme creature of this world. The dinosaurs ruled the earth for 140 million years before becoming extinct 60 million years ago. Man has a long way to go to equal them in point of time. And yet a million years in itself is no small achievement.

Now, of that million years that man has lived, only the past 7,000 years has had real significance. It has been so short a time that we have been able to read and write. Man's first truly great achievement was in being able to record his activities and transfer ideas from one mind to another—store ideas in libraries for future generations. That's when civilization began.

So man's achievement in recording his history gave us our biggest boost, pushed us ahead faster than all other devices up to that time. Man's ability to record his history was one idea. And it took a million years of muddy or fuzzy thinking before he managed to get a clear idea —one idea.

The next tremendous achievement was as recently as 2,000 years ago, a mere fraction of time compared to the million years man has been on this planet. The discovery of the divine in human life was the one idea that pierced man's consciousness at that time. That life holds ultimate lasting meaning for everyone who lives is the one idea we caught up and adopted. The integrity of the individual. The dignity of the individual. The worthwhileness of man—every man, everywhere.

And only as recently as 172 years ago was there a nation built on this one idea. Some call it freedom. Some call it private enterprise. Some call it individual initiative. In truth it is simply one idea: that every life has ultimate lasting meaning; the integrity of the individual; the dignity of every life, everywhere.

What we need in America today is a modern P. T. Barnum to sell us on the American idea. We need genuine shouting enthusiasm about this land of ours—not just a complacent acceptance. The whole world is looking to us and we need a clear idea—yes, crystal clear—idea of what America means.

PROBLEMS

1. Find samples of the forms of support that appear in the speech above and those printed at the ends of the chapters in Parts IV and V of this book.

2. In one issue of your daily newspaper discover as many pieces of material as possible that could be used as forms of support.

3. Prepare an outline for a short talk explaining one point clearly. State the point; amplify it with explanation, analogy or comparison, and illustration; use maps, diagrams, or models if possible; restate the point in closing.

4. Prepare an outline for a one-point speech containing at least five different forms of support used as proof of that point.

A. Make the outline conform to the *didactic method.*

B. Revise it to conform to the *method of implication.*

5. With the outline worked out for Problem 3 or 4 above as a basis, prepare to give a five-minute one-point speech to the class.

6. Prepare a short speech answering an argument made previously by some other member of the class. Do two things:

A. Point out any weakness, insufficiency, or lack of reliability in the support offered by the other speaker for his point.

B. Present your own supporting material—show that it is strong, sufficient, reliable.

7. Make a similar speech answering an argument found in a magazine article or a speech heard outside of class.



CHOOSING MATERIAL THAT WILL HOLD ATTENTION

The preceding chapter indicated the seven types of material which might be used to support the main points of a speech. This chapter is concerned with the question of choosing from the material which is available those things which will hold the attention of the audience.

Attention is a great deal like electricity: we don't know exactly what it is, but we do know what it does and what conditions bring it about. A baseball fan is sitting in the bleachers. The count is three and two. The pitcher wraps his fingers round the ball, winds up, and sends a hot one sizzling over the plate. The umpire bawls out, "Strike three; yer out!" Only then does the spectator lean back, take a long breath, and notice what has been going on about him: the man behind him who has all this time been thumping him on the back, the sack of peanuts he dropped, the threatening clouds that have suddenly come up, the hornet buzzing round his ankles. What has happened? We say his attention was focused on the game. Those things to which he was paying attention controlled his entire thought and action, forcing into the background everything else.

The nature of attention

DR. FLOYD RUCH suggests that, psychologically, attention can be looked upon in three ways: (1) as an adjustment of the body and its sense organs, (2) as clearness and vividness of conscious experience, and (3) as a set toward action.[1] Thus, during attention, posture is adjusted and the sense organs are "aimed at" the stimulus in order to receive impressions from it more readily. Just as the robin cocks its head to listen for the worm underneath the sod, so do people lean forward and turn the eyes and ears toward the object which captures their attention. You have only to call your friend by name to see him *turn toward* you in order to attend to your remarks. By gaining the attention of your audience, then, you increase their capacity to hear what you say since they will have adjusted themselves physically to listen.

Of greater importance to the speaker, however, is the second characteristic of attention—the fact that when we pay attention to a stimulus it becomes more clear and vivid in our consciousness while other equally strong stimuli seem to weaken or to fade out altogether. This explains why the spectator at the ball game described above was unconscious of so many things going on about him so long as his attention was focused on the game. Every moment of our lives innumerable stimuli are impinging on our senses. We can hear the wind whistling, the birds calling, or the trucks rumbling; the temperature is warm or cold; a hundred different sights are before our eyes. Why don't we notice them all? It is because of the selective nature of attention. Because of it, some stimuli become strengthened and our reaction to them increases, while other stimuli recede and become less influential. If you as a speaker can catch and hold the attention of your audience, the ideas you express will make on them a more clear and vivid impression while distracting sights and sounds or conflicting ideas will tend to fade into the background.

Finally, the condition of a set toward action which accompanies attention is important. We have a tendency, while attend-

[1]From *Psychology and Life*, 4th ed., by Floyd L. Ruch (Scott, Foresman and Company, Chicago, 1953), p. 237.

ing to a series of stimuli, to "get set" to do something about them. Thus the driver of an automobile who pays attention to highway signs is *ready* to steer his car around the curve or to stop at the intersection. Likewise, assuming that what you say makes sense and contains the proper motivation, the closer your audience pays attention to you the more ready they will be to act as you suggest. As they listen, they will tend to "get set" to think or act as you propose, and will be more apt to do so without wavering or hesitation. It has been said that *what holds attention, controls action;* and while this is perhaps an overstatement, there is no doubt that without securing attention, speakers rarely get the action they desire. Certainly the most influential speakers have been those who have gripped the attention of their audiences.

We must not assume, however, that paying attention is entirely a spontaneous and involuntary reaction of the audience governed solely by what the speaker says. Many times we force ourselves to concentrate on something which in itself would not attract our attention to it. Thus a student may compel himself to focus attention on a textbook assignment for tomorrow's class in spite of the distractions around him, or to listen attentively even to a dull lecture in a subject he is required to pass. Necessity or strong motivation often lead us to exert this type of conscious effort in order to focus our minds on stimuli which are not attention-provoking in themselves.

Psychologists refer to attention which results from conscious effort of this sort as *voluntary* or *forced* attention as distinguished from the *involuntary* or *effortless* attention paid to things which are striking or interesting in themselves. Audiences often force themselves to give voluntary attention to a speaker out of mere politeness or respect for his prestige or position. More often, such attention results from the audience's feeling that the subject to be discussed is very important to them. Early in your speech, therefore, make clear to your audience the importance of your subject so that they will exert voluntary effort to concentrate.

The very fact that voluntary attention is forced by conscious effort on the listener's part, however, makes it tiring to him. As the

psychologists say, "it is accompanied by a mass of strain sensations" resulting in a feeling of fatigue and ultimate boredom. Unless you want to tire your audience or to risk having their interest wane as you go on, you cannot depend on their voluntary attention alone. Desirable as it is to give your listener a reason at the start for active attentive effort on his part, it remains your task to retain that attention and to make it as effortless and involuntary as possible. By using material containing the factors of attention discussed below, you can make it easier for your audience to listen to you and to focus attention on what you have to say. Thus, voluntary attention on their part will become involuntary, effortless, and sustained, and your ideas will be left sharply impressed upon your listeners' minds, unblurred by dullness or fatigue.

The factors of attention

HOW, THEN, can we capture the attention of an audience and hold it? A great deal depends upon the way in which the speaker talks; upon his platform manner and his voice. The reputation of the speaker and his prestige will also help to determine the degree of attention accorded him. But we are here concerned with the speech content. What type of things that a speaker can say will command the attention of his audience? The qualities of subject matter which capture the spontaneous attention of an audience we shall call *the factors of attention.* They are:

1. Activity or Movement.
2. Reality.
3. Proximity.
4. Familiarity.
5. Novelty.
6. Suspense.
7. Conflict.
8. Humor.
9. The Vital.

These qualities, of course, overlap and frequently combine in a single appeal, but consider them first separately.

Activity

If you were standing on the sidewalk and there were two cars of the same make and style, one parked empty by the curb and the other speeding down the street forty miles an hour, which one would you look at? The moving one, of course. Your speech likewise must move. Stories of action in which something happens have this quality. The more active the things are you talk about, the more intently will people listen. Instead of describing the structure of a machine, show how it works—get the wheels turning.

Your speech as a whole should also move. Nothing is so boring as a talk that seems to get nowhere. Make the movement of your speech clear to your audience by indicating when you have done with one point and are about to move on to the next; and don't spend too much time on one point.

Reality

The earliest words a child learns are names of objects and of tangible acts related to them. This interest in reality persists throughout life. The abstract proposition $2 + 2 = 4$ may be true, but it holds little interest. Instead of talking abstract theory, talk in terms of people, events, places, tangible circumstances. Use pictures, diagrams, and charts; tell what happened to Dr. Smith; use all the forms of support possible; make your descriptions vivid. And remember particularly that individual cases are more real than general classifications. Instead of saying, "A certain friend of mine," call him by name. Instead of *house,* say *what* house or *what kind* of house.

Proximity

A direct reference to someone in the audience, to some object near at hand, to some incident which has just occurred, or to the immediate occasion at which the speech is being made will usually get attention. A reference to some remark of the preceding speaker or of the chairman has the same effect. The next time an audience starts dozing while you are speaking, try this on them: use a hypothetical illustration in which you name some person in the audi-

ence as the supposed chief character. The name will wake up not only that man but everyone else as well.

Familiarity

Some things which are not near at hand are still familiar to us because of the frequency with which we meet them in our daily lives. Thus, knives and forks, rain, automobiles, shaving, classes, and a host of other common objects and events become closely built into our experiences. Because of this very intimate connection with ourselves, familiar things catch our attention. We say, "Ah, that is an old friend." But as with old friends, we become bored if we see too much of them and nothing else. The familiar holds attention only when it is brought up in connection with something unfamiliar or when something about it is pointed out that we had not noticed before. Thus, stories about Lincoln and Washington are interesting because we feel familiar with their characters; but we don't like to hear the same old cherry tree or rail-splitter stories about them unless the stories are given a new twist.

Novelty

An old newspaper proverb has it that when a dog bites a man, it's an accident; when a man bites a dog, it's news. We pay immediate attention to that which is new or unusual. Airplanes fly daily the hundreds of miles from Chicago to New York, but there is nothing in the papers about them unless they crash. Even atom bombs have begun to lose their novelty, but the use of nuclear energy for marine engines and industrial power plants still is news.

Be careful, however, not to discuss things whose novelty is so profound that they are entirely unfamiliar. Remember that your audience must know what you are talking about, or attention will be lost. The proper combination of the new and the old, of the novel and the familiar brings the best results.

There are two special types of novelty, the novelty of *size* and that brought out by *contrast.*

Size. Objects that are extremely large or extremely small at-

tract our attention. People are often startled into attention by large figures, especially if they are much larger than commonly supposed or than numbers with which they are familiar. In an address given at the University of Virginia Henry W. Grady remarked, "A home that cost three million dollars and a breakfast that cost five thousand are disquieting facts." Notice that mere size alone will not always attract attention, but *unusual* size will. Reference to a truck costing five thousand dollars or a bridge worth three million would hardly have been striking. The New Yorker pays no attention to the great height of the skyscrapers, but the newcomer may get a cramp in his neck gazing up at the Empire State Building.

Contrast. At a formal dance, tuxedo suits pass unnoticed; but let a student come to class dressed in one the next morning and he becomes the center of amused attention. He would have been equally conspicuous had he gone to the dance in light gray tweeds. Of course, impropriety of this sort is not advised for the speaker; but contrast is not necessarily of this sort. How much more compelling the facts mentioned by Grady become when he throws them in contrast with others: "Our great wealth has brought us profit and splendor, but the status itself is a menace. A home that cost three million dollars and a breakfast that cost five thousand are disquieting facts to the millions who live in a hut and dine on a crust. The fact that a man . . . has an income of twenty million dollars falls strangely on the ears of those who hear it as they sit empty-handed with children crying for bread."[2]

Suspense

A large part of the interest which people have in a mystery story arises from the uncertainty of its solution. If the reader were told at once who had killed the murdered man and how and when the deed was done, the rest of the book would never be read. An effective advertisement began in this way: "The L. J. Smithson Co. had been writing its balance in the red for two years, but last

[2]From an address before the Literary Societies of the University of Virginia by Henry W. Grady, June 25, 1889.

year it paid a dividend of twelve per cent." This statement was accompanied with a picture of a dividend check. Immediately you wonder, "How did they do it?" Another advertisement begins by saying, "What is this so-called 'Modern' style, anyway? What can you expect of it, and how is it going to affect your life? Is it something strange, exotic, freakish, faddish?" You read on to find out. Few people go to see what they know will be a one-sided football game; the result is nearly certain. The suspense of an evenly matched game draws a crowd. Hold the attention of your audience by pointing out results the cause of which must be explained (like the dividend mentioned above), or by calling attention to a force the effect of which is uncertain. Keep up the suspense in the stories you use to illustrate your points. Mention some valuable information that you expect to divulge later on in your speech but that first requires an understanding of the immediate point. Make full use of the factor of suspense, but remember two things: (*a*) Don't make your point so very uncertain that the listeners lose all hope of solving the riddle; give them a large enough taste to make them want to know more. (*b*) Make sure the situation is important enough to the audience that the suspense matters; attention is seldom drawn by uncertainties which are too trivial.

Conflict

The opposition of forces compels attention. In a sense conflict is a form of activity, but it is more than that; it is a clash between opposing actions. In another sense it suggests uncertainty, but even when there is little doubt of the outcome the very conflict draws some attention. Dog fights, election contests, the struggle of man with the adverse elements of nature and disease—all these have the attraction of conflict in them, and people are interested when you describe them. Controversial issues are of more interest than those agreed to. Disagreement with an audience will bring more attention than agreement, though it is sometimes dangerous. A vigorous attack upon some enemy force, be it crime, graft, or a personal opponent, will draw more attention than a quiet analysis though it is not always so effective. Describe a fight, show vividly

the opposition between two forces, or make a verbal attack yourself, and people will listen to you. Be cautious, however, of sham battles: if you set up straw men and knock them down, the reality of your speech will be destroyed.

Humor

Laughter indicates enjoyment, and people pay attention to that which they enjoy. Few things will hold the attention of an audience as well as a judicious use of humor. It serves as relaxation from the tension which other factors of attention often create and thus prevents fatigue while still retaining control over the thoughts of the listener. Funny anecdotes and humorous allusions serve to brighten many a speech. For the present let us be content with two requirements for its effective use:

Relevancy. Beware of getting off the point being discussed.

Good taste. Avoid humor at occasions where it would be out of place, and avoid particular types of humor which would offend the specific audience before you.

The vital

People always pay attention to those things which affect their life or health, their reputation, property, or employment. If you can show a man that what you say concerns him or his family, he will consider your discussion vital and will listen intently. In a larger sense, the satisfaction of any of the desires based on the primary motives discussed in Chapter 10 is a vital concern. Even the danger to someone else's life attracts attention because of our tendency to identify ourselves with others. If the other eight factors of attention are important in speech, this one is indispensable. Make your comments concern vital problems of your audience.

These nine factors of attention should be your constant guide in the selection of material with which to develop your speech. Given adequate support in the manner described in the preceding chapter, your speech will be effective in proportion as the content of it contains the qualities just discussed. The application of

these factors of attention can best be illustrated by examining the text of an effective speech. The following passage is from a speech by Robert J. Havighurst.

THE AMERICAN FAMILY[3]

THE bare words, "we live in a changing society," hardly do justice to the process which has almost turned our society upside down and inside out within the lifetime of the older of us.

Consider what has happened to the home, the stage on which the drama of family life is played. What was the home like, fifty years ago? There was the parlor, always cold and clean and quiet, with an organ which was pumped with the feet, a hard horsehair sofa, and a photographic album. The sitting room was more cheerful, with its baseburner standing in the middle of the room on a metal sheet to protect the carpet, the coals glowing red-hot through the isinglass windows of the stove, the stove pipe going straight up through the ceiling to lend a little warmth to the bedroom above; the coal scuttle beside the stove, half full of coal, and garnished with nutshells and apple cores. On the library table a big kerosene lamp shedding a yellow glow, and the latest copies of *Harper's Bazaar* and the *Youth's Companion*. Beside the table a big rocking chair, in which mother rocked the baby to sleep, singing lullabies. And I almost forgot to mention the brick sewn up in a piece of carpet, and used as a doorstop.

In the kitchen there was the range, with a fire burning briskly, and the oven door open to warm the room on a cold morning, while oatmeal cooked in the double boiler and eggs and bacon sizzled in the frying pan. At the sink was the cistern pump for rain water, and beside it stood the pail of drinking water, with a long-handled dipper. Down in the cellar was the vegetable room with a bin of potatoes and a sack of turnips and a barrel of apples.

Let us not omit from this picture the icy-cold bedroom, with the wash-water frozen in the washbowl on the washstand on winter mornings; the Saturday-night bath ritual in the washtub in the kitchen; the souring milk and the running butter during hot summer days, and the dread of typhoid fever always threatening to break into epidemic proportions.

Would we trade the old home for the modern one, with thermostatically-controlled heat coming through radiators at the turn of a

[3]From a speech before the National Congress of Parents and Teachers at Cleveland, Ohio, May, 1948. Printed in *Vital Speeches of the Day*, Vol. XIV, July 1, 1948, p. 565 ff.

valve, light at the turn of a button, clean white kitchen equipment, electric refrigeration, and electrical cleaning equipment which makes unnecessary "beating the rugs" until one gets blisters on the hands and knees?

Whether we approve of modern gadgets completely or not, we will take most of them and enjoy them. They are results of man's unquenchable thirst for knowledge, which produces a technology that changes the conditions of life and sets in motion great social forces which change the social landscape as irresistibly as the glacier, creeping down from the north in the ancient days, changed the physical landscape. . . .

Is the destiny of the family outside of man's control, like the coming of an ice age? We know that some time, a few thousand or a few million years hence, the earth's axis may tip, or some other cosmic process may occur which will bring another ice age on this continent. The winters will gradually grow longer. The sun will seem to lose its heat and will shine wanly from the south during the short winter days, unable to melt the snow and ice that lock the land and water in rigid embrace. Slowly but relentlessly an ice sheet will form in Canada and move south, a few feet or a few inches in a year. This glacier will surmount and grind into debris the cities and farms and all the handiwork of men. As the glacier reaches the Great Lakes, the cities of Buffalo and Cleveland and Toledo and Detroit and Chicago will become uninhabitable. Industry and business will move south, and so will most of the people, leaving only a few hardy souls to turn Eskimo and hack out a living from the frozen wilderness at the edge of the advancing ice.

This physical event, when and if it comes, will be irresistible. Even atomic energy will not avail against it. It lies outside of man's control.

But the forces of social change are not like the blind forces of physical change. Social change is man-made, and can be man-controlled. Men can foresee consequences and can modify their institutions so as to preserve old values and gain new ones.

The problem, then, of the family is the problem of controlling social forces and modifying institutional forms so as to achieve values which the family has given in the past or may give in the future.

The great difficulty of this problem can be estimated from a look at the recent vicissitudes of the American family since World War I.

First, immediately after World War I, there were the mad and riotous 1920's. This was the age of the flapper, when divorce rates first commenced their alarming rise; when the movie and the automobile drew people out of their homes, and the front porch lost its function in the American home.

Then came the gloomy thirties, when the economic base of the family crumbled. People could not afford to marry. People could not afford to have children. The birth rate dropped to its lowest point in America's history in 1933. Families were held together, like the old Fords, with baling wire provided by the W.P.A.

Just when it seemed that we might climb out of the Great Depression, there came the anxious forties, when young men and women married and then the men went off to war. When children were born to hundreds of thousands of women without the supporting presence of a father. When young mothers had to move in with their parents, and families of war industry workers lived in trailers.

And finally comes the frustrating and pressing present—a postwar period of confusion of purposes and of doubt as to our ability to recreate a stable and peaceful society on a world scale. This is an age in which we see clearly our social weakness, but seem impotent to do anything about it. We can describe our social ills with a wealth of statistics. It is an age of great understanding and little will power.

PROBLEMS

1. From your own experiences, make a list of instances when you "paid attention" to something. For each instance on your list, determine whether that attention was voluntary or involuntary. Then try to recall the manner and degree with which you made physical adjustments, whether you received a clearer impression of whatever was in the focus of attention than of background impressions, and whether you "got set" to respond.

2. Clip ten advertisements from a current popular magazine and for each one list the factors of attention employed. Explain how they are used.

3. Find samples of each of the factors of attention that are used in the speech printed above and in the speeches at the ends of the chapters in Parts IV and V.

4. Rework the speech prepared for Problem 5 in the last chapter, introducing more attention factors into it. *Make the speech more vivid and striking.*

5. Select the subject for your next class speech, and phrase nine sentences each of which contains an effective use of a different one of the nine factors of attention.

CHAPTER 14

ARRANGING AND OUTLINING POINTS CLEARLY

We have given consideration to the analytical aspects of speech preparation and have discussed the substantial content of which speeches are built. Moreover, we have seen in Chapter 12 how this material may be grouped around a single point or idea to give it support. Most speeches, however, contain more than one point, and we are now ready to concern ourselves with the method of putting these points together in a clear and logical manner. We shall therefore discuss in this chapter a number of systematic ways of arranging the main points in a speech together with their subordinate points and supporting material, and then consider the manner in which these points may be written down in outline form.

Types of arrangement

WHEN YOU arise to speak, nothing will help you to remember what you have planned to say quite so much as having the points in your speech arranged in a systematic sequence so that one point leads naturally into the next. Moreover, your audience will

follow your thoughts more easily and grasp them more firmly if the pattern of your speech is clear. As H. A. Overstreet once said, to hold the interest of your audience, you must *"let your speech march!"*[1] It must always be evident to you and to your listeners that you are not wandering aimlessly from point to point, but that your ideas are closely related to one another and that they are marching forward to completeness in a unified and orderly manner. There are several ways of arranging the points in your speech to accomplish this result.

Time sequence

Begin at a certain period or date and move forward or backward from that. (Be careful not to reverse the order once you have started.) For example, weather conditions may be discussed by considering in order the conditions which exist in the spring, summer, fall, and winter, respectively; methods for refining petroleum, by tracing the development of the refining process from the earliest attempts down to the present; or the manufacture of an automobile, by following the process on the assembly line from beginning to end. Here is an example of this arrangement:

THE EARLY HISTORY OF TEXAS

I. Until 1822, Texas was under Spanish colonial rule.
II. From then till 1835, Texas remained a part of the Mexican Republic.
III. For the next ten years, Texas was an independent nation.
IV. In 1845, Texas became one of the United States.

Space sequence

Arrange your material from east to west, north to south, from the bottom up, from the center to the outside. Thus, the density of population may be discussed on the basis of geographical areas; the plans of a building may be considered floor by floor; or the layout for a city park may be explained by proceeding from the front to the rear. The following shows this type of sequence:

[1] See *Influencing Human Behavior* by H. A. Overstreet (W. W. Norton & Company, N. Y., 1925), pp. 82-83.

PRINCIPAL AMERICAN DIALECTS

I. Eastern dialect is spoken chiefly in New England.
II. Southern dialect is heard in the former Confederate States.
III. General American dialect is common west and north of these two areas.

Cause-effect sequence

Discuss certain forces and then point out the results which followed them, or describe conditions or events and then point out the forces which caused them. Thus, one might first describe the surrender of the Japanese in 1945 and second explain the causes of their defeat. An arrangement of this sort follows:

WAR BRINGS INFLATION

I. Economic inflation has occurred after every major war.
(A, B, C, etc.—cite examples.)
II. The causes of postwar inflation are these:
(A, B, C, etc.—list and explain causes.)

Problem-solution sequence

Many times, your material can best be presented by dividing it into two major sections: the description of a problem (or related problems) and the presentation of a solution (or solutions) to it. Thus one might describe the problems involved in building the Alcan Highway to Alaska, and then explain how the problems were solved. Again, this type of arrangement may be applied to problems facing the immediate audience; for example, one might discuss with the members of the senior class the problems of securing suitable employment and then suggest one or more ways of solving this problem. It is even possible to apply this method to discussions of future contingencies: for example, one could outline the problems to be faced by the American school system after twenty more years of increasing population and then present suggested solutions to these problems. When this type of sequence is used with a multiple problem or solution, each of the two main divisions of your discussion must itself be arranged in an orderly way; for this purpose one of the other sequences may be used.

Here is an example of how one speaker employed this method:

CONTROLLING CRIME

I. Our criminal problem is becoming serious.
 A. The crime rate has increased.
 B. Serious offenses are more common.
 C. Juvenile crimes have become alarming.
II. We must meet this problem in three ways:
 A. We must begin a crime-prevention program.
 B. Our police force must be strengthened to insure arrests.
 C. Our court procedure must be freed from politics.

Special topical sequence

Certain types of information are already catalogued in divisions with which the audience is familiar. For example, financial reports are divided traditionally into assets and liabilities, or into income and expenditure. Some organizations are divided into departments; a talk on the organization of the United States Government, for instance, would naturally be divided into three sections: the legislative, the executive, and the judicial branches. Whenever a partition is already established in the information or argument you are about to present, usually the best method is to follow that partition. Moreover, one's points sometimes consist of a series of qualities or functions of the thing he is discussing; or one may wish to present a series of parallel "reasons why" or "basic objections." Such a series cannot always be arranged easily in a time or space sequence and a special topical sequence should be used. Thus, one might have a series of points like this:

DEMOCRATIC GOVERNMENT IS BEST

I. It guarantees legitimate freedom to the individual.
II. It reflects the will of the majority.
III. It deepens the citizen's feeling of responsibility.

Likewise, one's points may be arranged to answer a series of questions already known to be uppermost in the minds of the audience. It would be folly to diffuse the answers to these questions by adopting a different partition of the subject. We shall see how

such an arrangement can be used when we develop a detailed outline for a speech on "National Parks" later in this chapter.

The fact that one of the above methods has been chosen for the main topics does not prevent the use of another method for the subordinate points. On no condition, however, shift from one method to another in the order of the main points themselves. The following outline will illustrate the proper way to combine two or more methods:[2]

THE CARE OF AN AUTOMOBILE

I. The Lubricating System.
 A. Every 1000 miles:
 1. Change the oil in engine pan.
 2. Grease front steering spindle.
 3. Grease universal joint.
 4. . . . etc.
 B. Every 2000 miles:
 1. Change grease in the steering gear.
 2. Change grease in the clutch bearing.
 C. Every 5000 miles:
 1. Pack the transmission with grease.
 2. Pack the differential with grease.
II. The Cooling System.
 A. . . . etc.
III. The Fuel System.
IV. The Electrical System.
V. The Running Gear.

Notice that the *special topical sequence* is used in the main points, that the *time sequence* is used in A, B, and C, and that the *space sequence* is used in the minor points, 1, 2, 3, etc.

Phrasing main points

BOTH FOR clarity and emphasis, the wording of the main points in your speech is important. While the illustrations, arguments, and facts which you present will constitute the bulk of your speech, it is the statement of main points which ties these details

[2]For another example, turn back to the outline on pp. 20-21.

together and points up their meaning. Good speakers take particular pains to phrase these main points in such a way that the meaning will be clear, persuasive, and easily remembered by their listeners. To achieve this result, four characteristics of good phrasing should be kept in mind: conciseness, vividness, motivation, and parallelism.

Conciseness

State your points as briefly as you can without sacrificing their meaning. Use the fewest words possible. Boil it down! A simple declarative sentence is better than a complex one. Avoid using a clumsy modifying phrase or distracting subordinate clause. State the essence of your idea in a short sentence which can be modified or elaborated as you present the supporting material, or phrase your point as a simple question to which your detailed facts will provide the answer. Thus "Our state taxes are too high" is better than "Taxes in this state, with one or two exceptions, are higher than the present economic conditions justify." The latter statement may present your idea more completely than the first, but it contains nothing that your supporting material should not make clear anyhow, while its greater complexity will make it less crisp and emphatic.

Vividness

Wherever possible, use words and phrases that are colorful and provoke attention. If the wording of your main points is dull and lifeless, you cannot expect them to stand out and be remembered. Since they *are* the main points, they should be phrased so that they *sound* that way. They should be the "punch lines" of your speech. Notice how much more vivid it is to say, "We must turn these rascals out!" than to say, "We must remove these incompetent and dishonest men from office." Remember, of course, that vivid phrasing can be overdone. The sober presentation of a technical report at a scientific meeting does not require the colorful language needed at a political rally; on the other hand, neither does it justify the trite and sterile jargon too often employed. Keep-

ing in mind the nature of your subject and the occasion, then, avoid equally a superficial and exaggerated vividness that seems to be straining for effect, and a lifeless, ordinary wording that lacks strength or color.

Motivation

Whenever possible, word your main points so that they appeal to the interests and desires of your audience. Review the factors of attention listed in Chapter 13 and the motive appeals discussed in Chapter 10. Try to phrase your main points so that they incorporate these elements. Remember that you will not be speaking merely about something, but *to* somebody; your main points should *appeal to each person* in the audience. Instead of stating, "Chemical research has helped to improve medical treatment," say, "Modern chemistry helps the doctor make you well." Rather than asserting, "Travel by air is fast," why not say "Travel by air saves time."

Parallelism

Try to use the same sentence structure and a similar type of phraseology in each of a series of main points. Since these points represent coordinate major units of your speech, word them so they sound that way. Avoid unnecessary shifts from active to passive voice or from question to assertion. Where possible, use prepositions, connectives, and auxiliary verbs which permit a similar balance, rhythm, and direction of thought. Instead of wording a series of main points thus:

I. The amount of your income tax depends on the amount you earn.
II. Property tax is assessed on the value of what you own.
III. You pay sales taxes in proportion to the amount you buy.

Phrase them like this:

I. The amount you earn decides your income tax.
II. The amount you own controls your property tax.
III. The amount you buy determines your sales tax.

Note, indeed, that a part of each statement in the series above was

repeated, while the rest of the statement changed from point to point. Such repetition of key words is often done to intensify the parallelism. Similarly, in discussing the industrial value of aluminum, one might say:

I. Aluminum is strong.
II. Aluminum is light.
III. Aluminum is cheap.

Parallelism of phrasing, then, together with conciseness, vividness, and motivation, will help to make your main points stand out as you state them.

Arranging sub-points and supporting material

CONSIDER next how the sub-points and supporting material may be arranged to give the internal structure of your speech orderliness and substance.

Subordinating the sub-points

A string-of-beads discussion, in which everything seems to have equal weight—tied together as it usually is by "and-uh," "and next," "and then," "and so"—lacks vigor and soon gets tiring. If you emphasize everything, nothing will seem prominent. Regardless of how well you have chosen, arranged, and worded your main points, they will not stand out unless your sub-points are properly subordinated to them. Therefore, at the start try to avoid listing sub-points as if they were main points, and avoid listing under a main point items that have no direct subordinate relation to that point. Here are a few of the types of items that are commonly subordinate in character:

Parts of a whole. Frequently the main point concerns an object or a process which consists of a series of component parts; these parts then constitute the sub-points under it. Or sometimes the main point expresses a summation the sub-points of which state the items which add up to that summation. Thus the grip,

shaft, and head may be the parts of a golf club; or the number of churches in England, Scotland, Ireland, and Wales may be cited as sub-totals of the sum for the entire British Isles.

Lists of qualities or functions. When the main point deals with the nature of something, the sub-points often list the qualities which constitute that nature. If the main point suggests the purpose of some mechanism, organization, or procedure, the sub-points may list the specific functions it performs. Thus timbre, pitch, intensity, and duration may be the qualities under which the nature of sound is discussed; the objective of a police department may be made clear by discussing a list of its duties or functions.

Series of causes or results. If the cause-effect sequence is used for your main points, you will often find that neither cause nor effect is single. The series of causes and results will then constitute the series of sub-points. Even when other types of sequence are used for main points, a list of causes or results often forms the sub-items of a major point. In this way, the causes of a crop failure might be listed as drought, frost, and blight; or the results of proper diet could be given as greater comfort, better health, and longer life.

Items of logical proof. In an argumentative speech, the sub-points should always be such that they provide logical proof of the main point they support. Often they consist of a series of reasons or of the coordinate steps in a single process of reasoning. When this is done, you should always be able to connect the main point and sub-points with the word "because" (main point is true, *because* sub-points are true) and, in reverse, you should be able to use the word "therefore" (sub-points are true, *therefore* main point is true). An example of this type of subordination is this: Strikes and lockouts are wasteful, because (*a*) workers lose their wages, (*b*) employers lose their profits, and (*c*) consumers lose the products they might have had.

Illustrative examples. Many times, the main point consists of a generalized statement for which the sub-points provide a series of specific illustrative examples. This method is used both for ex-

position and for argument, the examples constituting, respectively, clarification or proof. The general statement that fluorine helps reduce tooth decay, for example, might have as its sub-points a series of examples citing the experience of those cities which have added fluorine to their drinking water.

These are by no means all the types of subordinate items, but these common types should serve to illustrate the general principle of subordination. Remember also that the same principle applies to further subordination under sub-points. In longer and more detailed speeches you may have sub-sub-points and even sub-sub-sub-points! Be careful not to become too intricate and involved in this process, but however far you go, keep your subordination logical.

Arranging coordinate sub-points

Usually, there are two or more sub-points under every main point in your speech. While these are subordinate to the main point, they should be coordinate with each other. In what sequence, then, should they be arranged? The answer is simple: list them according to one of the types of arrangement listed at the beginning of this chapter. Choose whichever sequence—time, space, causal, etc.—seems most appropriate. You may want to use one sequence for the items under one main point and a different sequence for those under another, but do not shift from one to another in the same coordinate series. Above all, be sure you do employ some systematic order; don't crowd them in haphazardly just because they are subordinate points.

Supporting sub-points

The importance of supporting material was emphasized in Chapter 12. The general rule should be, *never make a statement in a speech without presenting at least one of the forms of support to clarify, illustrate, or prove it.* Too often, speakers think that if they have set down sub-points under every main point, they have done enough. The fact is, however, that one can subdivide points all day without doing any more than add detail to the *structure*

of his speech. The *substance* of it lies in the figures, illustrations, facts, and testimony introduced. The manner in which such material is used to support a point was fully discussed in connection with the one-point speech (p. 238 ff.) and need not be repeated here. While you may not need as much support for every sub-point in your talk as was suggested for a one-point speech, remember that the more you have, the stronger that point in your speech will be.

We have now considered the principles and some of the methods for logical and coherent arrangement of the ideas in a speech. Even with a thorough grasp of these principles and methods, however, there are few persons who can sit down with a mass of material at hand and work out the details of a speech in their minds. Some orderly method must usually be followed for setting these ideas and facts down on paper so that the relationship between them can be kept clear and any weak points that are present can be discovered. The method used by most speakers is that of constructing outlines, a method particularly effective because it serves to throw into bold relief the structure as well as the content of the speech. Noting first the requirements of good outline form, we shall then see how to go about preparing an outline which sets forth in orderly fashion the main points, the sub-points, and the supporting material.

Requirements of good outline form

THE AMOUNT of detail and the type of sequential arrangement used will depend on your subject, your analysis of the situation, and your previous experience in speech composition. But regardless of these factors, any good outline should meet certain basic requirements:

Each unit in the outline should contain but one item or statement. This is essential to the very nature of outlining. If two or three items or statements are run together under the same symbol, the structural relationship does not stand out clearly. Notice this difference in the following example:

Wrong

I. Our city should conduct a campaign against the thousands of flies that infest the city every year, breeding everywhere and buzzing at every kitchen door, because they spread disease by carrying germs and contaminating food, and because they can be eliminated easily by killing them with DDT and preventing their breeding by cleaning up refuse.

Right

I. Our city should conduct a campaign against flies.
 A. Thousands of flies infest the city every year.
 1. They breed everywhere.
 2. They buzz at every kitchen door.
 B. Flies spread disease.
 1. They carry germs.
 2. They contaminate food.
 C. Flies can be eliminated easily.
 1. Widespread use of DDT kills them.
 2. Cleaning up refuse prevents their breeding.

The items in the outline should be logically subordinated. Those statements or facts that are listed as sub-points under larger headings should really be subordinate in meaning and not of equal or greater importance. Moreover, nothing should be included as a sub-point unless it has some direct connection with the main point under which it comes. Each subordinate point should directly and logically support or amplify the superior point under which it stands.

Wrong

I. Radio is a direct benefit to humanity.
 A. It has saved many lives at sea.
II. It makes easier the spreading of news.
III. Present broadcasting methods are not as good as they might be.
 A. There are too many stations cluttering the air.
 1. Programs are becoming worse.
 2. There are too many crooners, high-pressure sales talks.
 B. This is true even though a great many criminals have been tracked down by means of radio.

Right

I. Radio is a direct benefit to humanity.
 A. It has saved many lives at sea.

B. It makes easier the spreading of news.
C. It has aided in tracking down a great many criminals.

II. Present broadcasting methods are not as good as they might be.
A. There are too many stations cluttering the air.
B. Programs are becoming worse.
1. There are too many crooners.
2. There are too many high-pressure sales talks.

The logical relation of the items included should be shown by proper indentation. The greater the logical importance of a statement, the nearer to the left-hand margin should it be started. Moreover, if a statement is greater than one line in length, the second line of it should be indented exactly the same as the first.

Wrong

I. Shortening the college course to three years is not necessary.
A. Provision is already made for students who are unable to spend four years in college.
B. Other parts of one's educational career can be cut short with less loss than would result from this proposal.
1. The preparatory-school course could be shortened.
2. The course in professional school could be shortened.

Wrong

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A. Provision is already made for students who are unable to spend four years in college.
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1. The preparatory-school course could be shortened.
2. The course in professional school could be made shorter.

Some consistent set of symbols should be used. One such set is exemplified in the outlines printed in this chapter. But whether

you use this set or some other, do not change in the middle of the outline. Items of the same logical importance should have the same type of symbol, and those which differ in their logical importance should *not* use that same type. Thus:

Wrong

I. There is a need for better traffic regulation.
 II. Figures show the extent of traffic-law violations:
 A. 300,000 motorists were arrested in New York last year.
 2. One million dollars was paid in fines last year by New York motorists.
 1. This is more than the total paid in all England, Scotland, and Wales.
 a. This amount would buy over a thousand new automobiles.

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 1. 300,000 motorists were arrested in New York last year.
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 b. This amount would buy over a thousand new automobiles.

In addition to these four requirements which apply to all types of outlines, there is an additional requirement that applies to the final draft of a complete and finished outline. *All the main points and all the sub-points should be written down as complete sentences.* Only by doing so can you be sure that the meaning of each point and its relation to the other points is completely clear.

How to prepare an outline

WE TURN now to the actual process of getting an outline down on paper. Our objective is to develop in outline form a logical and usable framework for the ideas we intend to present in the speech itself. Our outline should obey the principles of orderly arrange-

ment and logical completeness discussed earlier in this chapter and its form should fill the requirements just listed above. Obviously, one does not arrive at this result in one sudden step: he does not stare thoughtfully into space for a period of time and then begin writing down an outline in finished and final form. An outline, like the speech it represents, grows, develops, and becomes more definite in a series of orderly stages. While the details of this process may vary from person to person as study habits differ, the basic procedure is the same. Your work will move along more easily and systematically if you follow it. In brief, this process is as follows:

I. Select and limit the subject of your speech.
 A. Phrase your general topic.
 B. Consider your purpose and the limiting factors of time, audience, and occasion.
 C. Restate your topic to fit these limits.

II. Develop a rough draft of your outline through the following process:
 A. List, in rough form, the main points you expect to cover.
 B. Rearrange these main points in some systematic sequence.
 C. Insert and arrange the sub-points under each main point.
 D. Note roughly the supporting material to be used under each point.
 E. Check your rough draft: see whether it covers your subject and fits your purpose. (If not, revise it or start over with a different sequence of main points.)

III. Recast the outline into final form:
 A. Rephrase the main points to make them concise, vivid, parallel, and motivated.
 B. Write out the sub-points as complete sentences.
 1. Check them for proper coordination.
 2. Check them for subordination to the main point.
 C. Fill in the supporting material in detail.
 1. Check support for pertinence.
 2. Check support for adequacy.

D. Recheck the entire outline for:
 1. Good outline form.
 2. Coverage of subject.
 3. Accomplishment of purpose.

Now let us see how this process might be applied to develop a finished outline.

Selecting and limiting the subject

Suppose you had decided to talk about our national park system to an audience of business and professional men at a luncheon club. Your general topic, then, would be:

OUR NATIONAL PARK SYSTEM

But before proceeding with your outline you will need to limit this topic somewhat. A review of Chapters 8 and 9 at this point would suggest that you ought to consider your listeners' interest in civic affairs generally and in particular their curiosity about interesting places to visit. Accordingly, your purpose should be to inform them both about the federal management of these parks and about the interesting features in the parks themselves. Since only thirty minutes is allowed you for the speech, however, only a brief discussion of the origin and history of park management can be included and your description of the parks must necessarily be limited to a few of the most representative ones. Knowing the interest of such an audience in money matters, you may decide to include some discussion of park finance. Accordingly you may now restate your topic thus:

OUR NATIONAL PARK SYSTEM

(Limited to a brief description of its origin, management, and finance, and to some facts about typical parks.)

Only your general topic would be announced to your audience, of course, as the title of your speech; but the entire statement included within parentheses would appear on your outline to indicate the limits you have set.

Developing the rough draft

While deciding on the limits of your subject, you will already have selected in broad terms the main topics to be covered in your speech. Now set these down in rough form to see how they may be modified and fitted in sequence. At this stage your list may be:

1. Origin and History of Park System.
2. Federal Management of the Parks.
3. Representative Parks.
4. Method of Financing the Park System.

This list covers what you want to say, but the sequence is doubtful and the subject matter of the points overlaps. A time sequence could be used for the whole speech, bringing in the parks as they were acquired and discussing for each period the changes in management and financing methods; but this would result in too much repetition and might subordinate the ideas which should be emphasized. After considering several other types of arrangement you might finally decide on a special topical sequence based on the questions you know will be of interest to your audience, namely:

1. How did the National Park System develop?
2. How is it financed?
3. What interesting features does it contain?

Under this arrangement, the history of the park system and the governmental agencies involved in its management can be included in discussing the first point and greater emphasis can be given to the points of greater interest.

Your next step will be to phrase these points roughly as answers to the questions listed above and to insert the sub-points under each of them. In this way you can test the sequence you have tentatively chosen; you can see whether it "hangs together" when the details are added. After inserting and arranging your sub-points, make rough notations under each to indicate what supporting material can be used to illustrate and amplify them. When you have done this, your rough draft will look something like the sample reproduced on the next two pages.

OUR NATIONAL PARK SYSTEM

(Limited to a brief description of its origin, management, and finance, and to some facts about typical parks.)

I. National Park System developed as U.S. expanded
 A. Early documents imply authority
 1. Declaration of Independence
 2. Constitution
 B. First parks established after Civil War
 1. Yosemite
 2. Yellowstone
 C. President authorized in 1906 to establish national monuments
 1. Federal Antiquities Act
 D. Parks controlled by special agencies since 1916
 1. National Park Service
 a. Authority
 b. Function
 2. Special commissions
 a. National Capital Park Planning
 b. Commissions to conserve shore lines
 E. Coordination of national and state parks - 1936
 1. National Park Service and State agencies
 2. Federal funds for construction, not maintenance

II. National Parks financed from various sources
 A. Direct appropriation of Federal Funds
 1. Source is tax money
 a. 1949 data
 2. Money is used for:
 a. Maintenance
 b. More park areas
 B. Indirect aid from other agencies
 1. U.S. Forest Service
 a. Nursery stock
 b. Fire fighting
 2. Tennessee Valley Authority - lakes and parks
 3. Special public work agencies
 a. C.C.C cleared forests
 b. W.P.A. and C.W.A. construction
 c F.E.R.A. funds
 4. Professional assistance from other agencies
 a. Government Printing Office
 b. Bureau of Mines
 C. Fees collected in Parks:
 1. Entrance fees
 2 Licenses for fishing and camping
 3. Hotel concessions

Putting the outline into final form

This phase of your preparation will consist mainly of improving your phraseology and of filling in details. Write out your points as sentences which exactly state your meaning, and see that your outline form meets the requirements listed on pages 271 to 274. As you do so, you may discover errors in logical sequence or weakness of support in some places. These should be corrected as you go along. If your rough draft has been carefully prepared, however, this revision should not be difficult.

Your work in this revision will be speeded if you do it in the order suggested on page 275 f. Begin with your main points. Rephrase them so they make your meaning clear and vivid. Then taking each main point in turn, restate the sub-points under it, checking coordination and subordination carefully. As you do this, fill in the supporting material in more complete detail, testing it for pertinence and adequacy. When you have done this in detail for each part of the outline, go back and review the outline as a whole: check its form, its coverage of the subject, its adaptation to your purpose. Perhaps by this time your revision will look like this:

OUR NATIONAL PARK SYSTEM
(Limited to a brief description of its origin, management, and finance, and to some facts about typical parks.)

I. Our Park System developed as our country grew.
 A. Early American documents implied federal authority for parks.
 1. This concept was broadly stated in the Declaration of Independence.
 a. "All men are endowed with certain inalienable rights . . . among these are Life, Liberty, and *the pursuit of Happiness.*
 b. "To secure these rights, governments are instituted among men."
 2. This broad concept was reaffirmed in the Constitution:
 a. The preamble lists as one function of the government "to promote the general welfare."
 b. Article I, Section 8, gives Congress power to "collect taxes . . . and provide for the general welfare."

B. As the Civil War ended, Congress established the first national parks:
 1. In 1864, Yosemite Valley was granted to California "to be held for public use, resort, and recreation."
 2. In 1872, Yellowstone National Park was created as a "pleasuring ground for the benefit and enjoyment of the people."
 3. In 1880, Yosemite Valley was declared a National Park.

C. In 1906, Congress delegated authority to the President for establishing national monuments.
 1. The Federal Antiquities Act authorized the President to designate "objects of historic or scientific interest" as national monuments.
 2. The Secretary of the Interior was authorized to accept the land on which such objects were situated.

D. Since 1916, special agencies have controlled the national parks.
 1. The National Park Service was created in 1916 as an agency of the Department of the Interior.
 a. This agency controls the national parks, monuments, and reservations.
 b. Its function is dual:
 i. To conserve scenery and wild life.
 ii. To facilitate recreation.
 2. Special commissions have been created for special purposes.
 a. One example is the National Capital Park and Planning Commission created in 1924.
 i. Its purpose was to provide parks and playgrounds in and around the District of Columbia.
 ii. It was authorized to obtain land for this purpose.
 b. Another example is the creation in 1930 of commissions to conserve the beauty of shore lines for recreational use.

E. In 1936, coordination of national and state parks began.
 1. Congress authorized the National Park Service to cooperate with state agencies in a study of this program.
 2. Federal funds were promised for aid in the construction but not in the maintenance of state projects.

II. Our national parks get revenue from varied sources.
 A. Direct appropriations from federal funds go to the Park Service.
 1. This money comes from the taxes we pay.
 a. For 1949, the sum requested by the National Park Service was $16,894,150.
 b. This equals about 12¢ per capita.

2. These funds are spent for two purposes:
 a. To improve, maintain, and operate existing parks.
 b. To acquire land for more park area.

B. Indirect aid comes from other government agencies.
 1. The United States Forest Service has contributed.
 a. It has provided nursery stock.
 b. It assists in forest-fire control.
 2. The Tennessee Valley Authority has created lakes and parks.
 3. Public works agencies, during depression years, spent large sums for the national parks.
 a. The Civilian Conservation Corps worked in the forests.
 b. The Work Projects Administration and the Civil Works Administration aided construction projects.
 c. The Federal Emergency Relief Administration provided additional funds.
 4. Many other agencies provide professional assistance.
 a. The Government Printing Office is one example.
 b. The Bureau of Mines is another.

C. Fees collected in the parks help finance the program.
 1. Visitors to the parks pay entrance fees.
 2. Campers and fishermen pay special fees in certain parks.
 3. Hotels and restaurants pay for concessions.

D. Special gifts often add to park facilities.
 1. John D. Rockefeller, Jr., aided in developing the Great Smoky Mountain Park.
 2. The Santa Fe and Union Pacific Railroads helped in developing the Grand Canyon National Park.

III. Our parks have many unique points to interest you.

A. Acadia National Park, on the Maine Coast, is very beautiful.
 1. Its coastline is dotted with wooded islands.
 2. Deep harbors are flanked by rocky bluffs.
 3. Mountains are found beside inland lakes.

B. The Great Smoky Mountain National Park, on the Tennessee-North Carolina border, is refreshingly varied.
 1. It contains the highest mountains in the East.
 2. Remnants of early American culture still exist in isolated mountain settlements.
 3. No area in the East displays so great a variety of plant life.
 a. There are over 1300 types of trees and shrubs.
 b. There are 1700 species of fungi.
 c. Botanists have listed 330 mosses and 230 lichens.

C. The Grand Canyon National Park, in Arizona, is impressive.
 1. The great canyon itself is awe inspiring.
 a. It is 217 miles long.
 b. It is over a mile deep.
 c. It is 1 to 15 miles across.
 2. The Colorado River demonstrates its power of erosion.
 a. It looks small compared to the canyon.
 b. Yet it carries down one million tons of sand and silt each day.
 3. The Kaibab Forest provides cool contrast.

D. Yellowstone National Park, in northwestern Wyoming, contains many natural marvels.
 1. The geysers are world famous.
 a. Old Faithful Geyser is noted for its regularity.
 b. Other geysers are remarkable for size and variety.
 2. Many types of hot mineral springs are scattered through the park.
 3. Two petrified forests contain fossils of ancient trees.
 4. The wild-life refuge is one of the largest in the world.
 a. There are herds of bison and elk in their natural state.
 b. Several types of bear roam wild.
 c. Beaver and other small animals are plentiful.

E. Glacier National Park, on the Montana-Canadian border, is a mountain wonderland.
 1. Mountain geology is strikingly displayed.
 a. Active glaciers may be seen at work.
 b. Cliffs and lakes show the effect of wind, water, and snow.
 2. Native Indian settlements may be visited.
 3. Fishing is unsurpassed.
 a. The mountain streams are filled with trout.
 b. Cold mountain lakes abound in other game fish.

A final word of advice is here in order. Arranging and outlining the substance of a speech is not child's play which can be casually tossed off in a few odd moments. Time and effort are required to do it well. Allow yourself the time and exert the effort; the resulting clarity and force with which you speak will more than compensate you. Remember too that there is a certain knack to outlining which develops with experience. If you have not done much of it in your study of written composition or elsewhere,

outlining will be newer to you and will take more time to learn. As you do more of it, your skill will increase and with it the speed at which you work. Begin now by carefully outlining every speech you make in class.

PROBLEMS

1. For each type of arrangement (time sequence, space sequence, etc.) discussed in this chapter, select a subject for which such an arrangement would be suitable; then arrange the main points for a speech on each subject in the proper sequence.

2. Rephrase the main points on one (or more) of the topics chosen for Problem 1 so that they exemplify conciseness, vividness, motivation, and parallelism.

3. Prepare an outline of the main and sub-points covered in one of the speeches printed in Part IV of this book and criticize this outline with regard to coordination and subordination.

4. Arrange with a classmate to criticize each other's outlines for your next speeches with reference to the requirements of good outline form listed on pages 271 to 274.

5. Try arranging in a different type of sequence the material contained under one of the main points of the speech on "Our National Park System" outlined in this chapter. (Or better, try outlining the entire speech in a different manner.) Can you improve it? What difficulties did you encounter?

6. After listening to some good speaker, make a rough-draft outline of the principal substance of his speech. Examine this rough draft critically as if you were yourself expecting to develop a speech on this topic.

7. For your next class speech, develop an outline following the procedure recommended on page 274 ff.



BEGINNING AND ENDING A SPEECH

Every speech, whether long or short, must have a beginning and an end. Too often, speakers devote all their time to preparing the main substance of the speech without thoughtfully planning how to start it off and how to close it neatly. Of course, the development of one's main points deserves the major share of one's time in preparation as pointed out in the preceding chapter; and, of course, the principal substance of a speech must be worked out first before one can sensibly plan how to lead into it or how to pin it down at the end. But it is folly to leave the start and finish to the inspiration of the moment since frequently the inspiration fails to come; a dull or hesitant beginning and a weak, indefinite ending may result. The impact of your speech will be improved by planning in advance how to direct your listener's attention to your subject at the start and how to bring your ideas together in a firm and vigorous close. First, let us find out what constitutes a good beginning and the various ways by which we can obtain one; then, we will discuss effective endings and how they may best be planned. Finally, we will see how to integrate the beginning and ending with the main content of the speech.

Beginning the speech

ATTENTION must be maintained throughout your speech, of course; but in the beginning, *gaining attention is your main task.* Obviously then, this first part of the speech should be built with materials which contain one or more of the factors of attention discussed in Chapter 13. The need for novelty, reality, activity, humor, etc., is nowhere greater than at the beginning of the speech. But mere attention is not enough; *you must gain the goodwill and respect of the audience.* In many situations, of course, you may already have the confidence of your listeners before you begin to speak, or the chairman may have created a favorable attitude toward you in his introduction. When this is true, all you need watch is to avoid making tactless remarks and to be sure you start off in a modest but confident manner. When you are confronted by hostility, distrust, or skepticism, however, you must take steps to overcome that handicap at the very beginning of your speech. This can be done by establishing common ground with your audience in the manner described in Chapter 9 (see p. 185), and by exhibiting confidence and a warm, friendly manner yourself. Finally, you must remember that gaining attention and establishing goodwill are useless unless you *lead the minds of your listeners naturally into the subject of your speech.* The beginning of your speech must point ahead to that which is to follow. In short, a good beginning should gain attention, gain goodwill and respect, and lead into the subject.

There are several methods by which these results can be obtained, if the factors of attention are adequately used in applying them. These methods are as follows:

1. Reference to the Subject or Problem.
2. Reference to the Occasion.
3. Personal Greeting.
4. Rhetorical Question.
5. Startling Statement.
 a—Of fact.
 b—Of opinion.

6. Quotation.
7. Humorous Anecdote.
8. Illustration.

Reference to the subject or problem

When you are sure that your audience already has a vital interest in the problem or subject you are to discuss, it is often enough merely to state it and then plunge directly into your first main point. The very speed and directness of this approach suggest movement and alertness. For example, a speaker began his talk to a group of college seniors by saying, "I'm going to talk to you men tonight about jobs: how to get them, and how to keep them." Notice the brevity and forthrightness of this approach. Here is how Mr. Lasser, then chairman of the Institute on Federal Taxation, began his talk before a group of businessmen in Detroit, Michigan:

> Mr. Chairman and guests: I am going to talk to you about Tax Economies in Business Operations. If there is one place where every businessman would like to economize, it is on his tax bill.[1]

Another example is the beginning used by Frank P. Holman, then president of the Washington State Bar Association, at a convention of the Iowa State Bar Association:

> In these days of confused thinking, when minority pressure groups are trying to change the form and structure of our government, it may be worth while to consider for a moment what in the field of law and government may be "Our American Heritage." [2]

Do not make the mistake, however, of beginning all speeches this way. To a hostile audience such a beginning would be a slap in the face and for an apathetic one it would not have enough novelty. Only when you are sure that the subject itself is of vital interest should you use this method alone, though a statement of subject is frequently used to point up one of the other more striking methods of starting a speech.

[1]From *Vital Speeches of the Day*, Vol. XIII, May 1, 1947, p. 444.
[2]*Ibid.*, Vol. XIV, June 15, 1948, p. 529.

Reference to the occasion

Speeches which are called forth by the nature of the occasion are often best begun by a reference to that occasion. For example, Arthur Twining Hadley, former President of Yale University, began his address given at the centennial celebration of the Yale Medical School in the following way:

> We meet to celebrate the one hundredth anniversary of the founding of the Yale Medical School. A department of Medicine is and always has been regarded as an essential element in every well-equipped university. The importance of the public service rendered by its graduates and the careful theoretical training necessary to prepare them for such service make it at once a duty and a privilege for a great university to take part in medical training. And there are certain special circumstances in the history of Yale which give to its Medical School a more than ordinary significance as an integral part of Yale life and organization. In the first place, . . .[3]

This method is particularly useful at anniversaries, dedication ceremonies, conventions, and other such special events, where the occasion is the central motif for the whole program.

Personal greeting or reference

At times, a personal word from the speaker serves as an excellent starting point. This is particularly true when the speaker occupies a position of prestige. Mme. Chiang Kai-shek began in the following way her talk at a mass meeting at Madison Square Garden honoring her:

> To all my friends in America, including those of you who have come here to listen to me this evening, I wish to express my heartfelt appreciation of your concern for me and your thoughtfulness for my well-being, which you have so generously demonstrated in various ways during my illness and convalescence.
>
> I wonder whether I can convey to you how deeply touched I am that so many people from every section of America have taken the time and trouble to send me messages of affection and good will. I wish I could acknowledge every one of the many thousands of

[3]From *Modern Short Speeches* (Century, N.Y., 1924), edited by J. M. O'Neill, p. 67.

letters and telegrams which I have received. But since this is impossible, will you not let me take this opportunity to thank you one and all?

Mr. William A. Irwin, then Associate Educational Director of the American Institute of Banking, included a personal reference in the introduction of his topic, "The American Way," during an address before the Pittsburgh Advertising Club:

> When I first came to America some eighteen years or so ago there was a good deal of talk as there is today, about un-American activities. At that time a committee was active, investigating so-called subversive movements and the newspapers were filled with stories about various groups and about the things they were doing to undermine American life. Wherever a man went to attend an American Legion meeting, a Rotary Club, or any similar group, it was not uncommon to hear some reference made to Americanism or to the American Way.
>
> I used to ask myself this question: What is this American Way? And I did it for this reason—my old Scotch-Irish father and mother had taught me, as a boy in a Scottish coal mining town, that if I should ever live in any other country I should try to discover what its people fundamentally believed.—Because, they said, unless you understand what people fundamentally believe, you cannot understand them.
>
> So, for the past eighteen years I have been trying to tell myself just exactly what an American means when he speaks about this American Way. I think I have discovered the answer.[4]

So long as such a beginning is modest in its attitude and sincere, it may serve to establish goodwill as well as to get the attention of the audience. Beware, however, of apologizing. Avoid saying, "I don't know why the chairman picked me out to talk on this subject when others could do it so much better," or "The man who was to speak to you couldn't come, and so at the last minute I agreed to speak, but I haven't had much time to get ready." Such apologetic beginnings defeat their own purpose by suggesting that your speech isn't worthy of attention. Be cordial, sincere, and modest, but don't apologize.

[4]From *Vital Speeches*, Vol. VI, April 6, 1940, p. 362.

Rhetorical question

Often a speech may be opened by asking a question which the audience will be impelled to answer in their own minds, thus beginning active thought on the subject of the speech. A student discussing the fire hazards of the building in which his class was being held began by asking, "What would you do if a fire should break out downstairs while I am talking and the stairway should collapse before you could get out?" Questions of this kind are especially effective if they impinge upon some vital concern of the audience, or if they set forth some unusual or puzzling problem. Note how Dr. Robert M. Hutchins, former chancellor of the University of Chicago, used this method to open a discussion of the problems facing education in this "atomic age":

> The great problems before us are, first, can we survive, and second, what kind of life are we going to lead if we do.[5]

Startling statement

This method, called the "shock technic" by H. A. Overstreet,[6] consists of jarring the attention of the audience into life either by a statement of some startling fact or by an unexpected phrasing of your opinion. Eugene E. Wilson began a commencement address to graduates at Worcester Polytechnic Institute in this way:

> But today man-made law is in conflict with natural law. Paradoxically, just at the moment when natural science is unlocking the secrets of the physical world, social science is in a flat spin; just as the engineer has created the material things that give promise of an abundant life for the human race, politicians have thrown social orders violently into reverse; individual freedom is giving way to slavery; fear is triumphant over hope. This is a problem to challenge every thinking person, especially the engineer.[7]

Again, note how Robert J. Havighurst, after beginning with rhetorical questions, continued his opening remarks before the Na-

[5]From *Representative American Speeches: 1945-1946* (The H. W. Wilson Company, N.Y., 1946), edited by A. C. Baird, p. 262.

[6]From *Influencing Human Behavior* by H. A. Overstreet (W. W. Norton & Company, N.Y., 1925), p. 120 ff.

[7]From *Vital Speeches,* Vol. XIII, November 1, 1946, p. 61.

tional Congress of Parents and Teachers with a series of striking statements:

> Can people like ourselves *do* anything about the family? Or is the destiny of the family as an institution determined by the blind working of social forces, over which we have no power?
>
> The family stands eternal and impregnable in human history, like the rock of Gibraltar, and yet the family is also vulnerable and evanescent. It has a "here today, gone tomorrow" aspect. The lifetime of an individual family is seldom more than fifty years, reckoning from its beginning in marriage to its ending with the death of the people who married. The family consists literally of *what we do* as family members. Every man and woman who marry and start a family take the destiny of the family in their hands. The family is the fleeting product of their passions, needs, habits and aspirations. The family is as old as human life on this planet and as young as this afternoon, when John and Jane got married.[8]

More briefly, Alfred E. Smith began a speech before the New York League of Women Voters by saying, "I have repeatedly said that the State of New York to a certain extent is the victim of its own growth." [9] Whether startling statements are used as the sole method of beginning a speech or whether they are combined with other methods, surprising and unusual phrasing serves an important part in catching hold of the audience.

Quotation

Speakers frequently catch attention at the beginning by using a quotation which aptly states the viewpoint of the speaker. Sometimes, a well-known phrase usually applied in a different sense is quoted. In an address before the Phi Kappa Phi Association at Honolulu, Hawaii, Dr. Harold F. Harding used this method:

> In one of those brilliantly illuminating passages of *The Republic,* Plato tells us that "The direction in which education starts a man will determine his future life." This is the text I want to take to discuss with you tonight, some "New Directions for Higher Learning."

[8] *Ibid.,* Vol. XIV, July 1, 1948, p. 565.
[9] From *Modern Speeches,* p. 490.

> We are now at the threshold of what can be the most influential educational era in history. There are literally millions of young men and women presently standing in search of the right direction for their future education. Likewise, those in charge of our institutions of higher learning are seeking the right approach and the right road and thus the right direction for the higher learning of their students. It is my purpose to examine with you this evening some of the needs of the postwar world as they relate to colleges and universities.[10]

Here is how Cecil B. DeMille began an address before the Economic Club of Detroit:

> "Ten years from now a divided, stunned and defeated United States may be trying to adjust itself to a communist-ruled world.
>
> "Ten years from now a weary, mangled and victorious United States may be trying to salvage what it can from the radioactive wreckage of the world.
>
> "Ten years from now a busy, peaceful United States may be helping to push forward the frontiers of freedom everywhere in the world."
>
> These three prophecies, which I have quoted from *Time* magazine, ought to be printed on the face of every clock in America. For each hour that passes brings closer the fulfillment of one of these prophecies. And which one it will be depends on the decisions we make as the hours pass.[11]

The use of a quotation to begin a speech depends for its effectiveness on one of two things: it must either be unusual and to the point itself, or it must have come from some person who enjoys the esteem of the audience. In any case, beware of a quotation which is too long.

Humorous anecdote

A funny story or experience often sends a speech off to a good start. However, be sure, if you use this method, that the anecdote is really funny. If it falls flat, you will be in a poor position. To be effective, moreover, it must be in good taste and to the point. Nothing is worse than the habit some speakers have of telling a

[10]From *Representative American Speeches: 1945-1946*, pp. 229-230.
[11]From *Vital Speeches*, Vol. XIV, June 1, 1948, p. 495.

joke which has nothing to do with the speech and then shifting abruptly to the subject. The audience will listen to the joke, but their attention is not directed by it to the speech proper. Observe how Dr. George Hedley extracted from the anecdote below the two main ideas toward which he was leading in his talk on "Religion: What It Isn't, and Is."

> Mr. Chairman and fellow-students: Since our subject tonight is that of the nature of religion, I think I shan't be too far afield if I begin with an ecclesiastical story. It is one which was told me by an Episcopal clergyman in Massachusetts; and so of its truth I can hold no possible doubt.
>
> It appears that this friend of mine was one of a party of tourists who were being shown around one of the old English cathedrals. Their guide was the verger: one of those grand old men who apparently had been born just about the time that building's foundations were laid, and who had been growing up with it ever since. Proudly the old gentleman led the visitors through the structure. He dated its every wall and transept and bay and spire, and well nigh every pane of glass in the great windows. He recited the heroic deeds of the knights of old, whose effigies lay graven in stone upon their tombs. He pointed to the battle-flags hanging dusty and tattered from the arches, and spoke of the wars of long ago.
>
> At last he brought the party up to the chancel railing. Now this was one of those very old-fashioned railings, with every here and there a large, round wooden knob. Before one of these knobs the verger paused, and portentously cleared his throat. "Now ladies and gentlemen," he said, "I want you to notice this here post. This here post, ladies and gentlemen, already has been confirmed by two near-sighted bishops."
>
> Of course that story could be used to point to any number of different morals. Basically, however, I think it suggests that the good bishops had failed to discriminate between living values and dead lumber; and so that they had wasted a lot of divine unction on wholly unresponsive wood. It is clear, too, that their failure to discriminate arose from their near-sightedness. And it may be that we who are not bishops, and who tonight are concerned with religion itself rather than with its adjunct of ecclesiasticism, need ourselves to be sure that our discrimination is precise and our vision clear.[12]

[12] *Ibid.*, December 15, 1947, p. 148.

Illustration

Actual incidents taken from real life, stories of incidents obtained from literature, and hypothetical illustrations describing possible events may be used to start a speech. In this way the attention of the audience is focused by the story interest and directed toward the main discussion by the point of the illustration. Be sure the story has interest in itself and that it is connected to the main idea. The chances that an illustration or story will gain attention are twice as good as those of any of the other methods listed above. Notice how Walter Lippmann gains attention and directs it to his theme in the example below:

> One day a good many years ago I dropped in to see a friend of mine who was a painter and had a studio on the top floor of a house in Washington Square. I found him standing on his head in front of a table, on which, as I recall it now, there were three bananas and an orange lying on a bright-blue shirt.
>
> "Don't mind me," he said, "I'll be with you in a minute. I've got to finish looking at this thing."
>
> I wasn't quite sure what I was supposed to say to that. But in those days it was the fashion to be open-minded, and so I said, "Why, of course"—and waited. After a while he got back on his feet and said, "Now that's it." He then started to paint furiously.
>
> When he stopped and was ready to talk, I said, "Do you do that for exercise?" and he replied just a bit scornfully, "Do you mean to say that you don't ever stand on your head when you want to see what something really looks like?"
>
> I said: "No, I can't say I do, though I've been accused of standing on my head. In serious things like public affairs, a man has to keep his two feet on the ground at all times and make sure that every one knows it."
>
> "Yes," he said, "that's just what you all sound like. Now I'd been looking at those bananas so long that I wasn't seeing them any more, and just before you came in, I wasn't painting those bananas. I was painting what I'd become used to thinking bananas looked like. When that happens, I stand on my head to get rid of my fixed notions, and I see what I am painting as if I had never seen it before. You ought to try it."[13]

[13] *Ibid.*, Vol. XIII, December 15, 1946, p. 138.

These eight are the principal ways of beginning a speech. Sometimes one method alone is used. More often two or more are combined. The openings used by Robert Havighurst and Harold Harding, cited earlier, are examples of the effective combination of methods. Another opening, which combines reference to both subject and occasion, was used by James H. Case, then president of Washington and Jefferson College, on Army Day:

> There are several reasons why I have felt impelled to speak today about war and peace, specifically about "Strategy for Peace." One, of course, is the fact that it was not very much more than two years ago that many of us were putting off uniforms we hoped we might never have to wear again. The second is the talk, now so prevalent, about the possibility of another war. The third is the occasion which we have just been observing—Army Day—in commemoration of what the Army has meant to us in the past, and in evaluation of what it should mean to us in the future.[14]

Whatever method or methods you may use to begin a speech, however, remember that gaining attention is your main task and that you must lead the minds of your listeners naturally into the subject of your speech. Remember too that you must gain the goodwill and maintain the respect of your audience, and that this will sometimes require special effort on your part to establish common ground.

Ending the speech

THE PRINCIPAL function of any method used to end a speech is to *focus the thought and feeling of the audience on the central theme developed in the speech.* If you present a one-point speech, that point must be restated at the end in a manner which will make your meaning clear and forceful.[15] If your speech is more complex, you must bring its most important points together in a condensed and unified form or else suggest the action or belief to which these points must lead. In addition to bringing

[14] *Ibid.*, Vol. XIV, May 15, 1948, p. 467.

[15] See previous discussion of the one-point speech on p. 238 ff.

the substance of the speech into a final focus, a good ending should *leave the audience in the proper mood.* If you expect your listeners to express vigorous enthusiasm, you must stimulate that feeling in the way you close your speech. If you want them to reflect thoughtfully on what you have just said, the end of your speech should encourage a calm, judicious attitude. Decide whether the response you seek requires a mood of serious determination or good-humored levity, of warm sympathy or cold anger, of thoughtful consideration or vigorous immediate action; then plan to end your speech in such a way as to create this mood. Finally, remember that the end of a speech should *convey a sense of completeness and finality.* Nothing annoys an audience so much as to think the speaker finished only to have him go on again. Avoid false endings. Tie the threads together so that the pattern of your speech is brought to completion, deliver your final sentence with finality—and then stop! By bringing the central theme into sharp focus, creating the proper mood, and closing with decisiveness you will more often achieve the purpose of your speech.

Let us consider a few of the methods most frequently used by speakers to end their speeches in this manner. The following are the ones most frequently used:

1. Challenge or Appeal.
2. Summary.
3. Quotation.
4. Illustration.
5. Inducement.
6. Personal Intention.

Challenge or appeal

This method is a definite and more or less emphatic appeal to take a specific course of action or to feel or believe in some definite way. Such an appeal should be short and compelling and should contain within it a suggestion of the principal reason presented in the speech for doing as you propose. Note how this is done:

> Gentlemen: The City Engineer has placed in the hands of each of you the detailed plans for improving the purity of our water supply; he has shown that the safety of our children and the health of our entire city demand the approval of these plans; the decision can no longer be delayed. I ask you to appropriate the necessary funds.

A similar method was used by Nick Aaron Ford to end his speech before the Book-A-Month Club in Baltimore:

> In conclusion may I say, by all means read modern literature. But do not forget to intersperse your reading with a generous sampling of the great books of the past. Only in this way can you keep your sanity. Only in this way can you save your soul.[16]

Again, President Eisenhower used a somewhat longer ending of this type to close his address in New York before the American Newspaper Publishers Association:

> I most firmly believe, too, that world leadership in the cause of cooperative peace lies within the capacity of America. This capacity will be realized when everyone here present uses his mind and his will and all his resources in union with others of like influence to bring about the understanding, the comprehension, the determination we need. Freedom of expression is not merely a right—in the circumstances of today, its constructive use is a stern duty. Have we, have you as publishers, the courage fully to exercise the right and perform the duty?[17]

Summary

The summary is a short recapitulation of the main points in your speech together with whatever important conclusion you have drawn from them. In a speech to inform, the summary ending is nearly always useful. It brings together the important points of information you have presented, and impresses them upon the memory of your audience. For example, note how Dr. Arthur H. Compton used this method to close his address on "The Social Implications of Atomic Energy" before the American Physical Society:

> In summary, therefore, I would note that by far the most significant direct social effect of the release of atomic energy is to unite the world in an effort to eliminate war. We have reason to hope that this effort may be successful.
>
> The anticipated peacetime consequences of atomic energy are significant, but far from revolutionary within the visible future. Atomic

[16]From *Vital Speeches*, Vol. XIII, January 15, 1947, p. 220.
[17]*Ibid.*, Vol. XX, May 15, 1954, p. 459.

power used in large units is a promising development. The scientific use of radioactive tracers may well open to us new levels of understanding of chemical and biological processes.

Most significant of the social implications of atomic energy may be perhaps the indirect effects of the program in accelerating the social trends toward increased education and training, toward a more complex and hence more cooperative society, and toward finding common objectives for which people will willingly devote their efforts. These are constructive trends which add to the richness of human life.[18]

The summary ending is equally useful when your purpose is to influence belief or action. Then the recapitulation of main points is followed by a definite suggestion of belief or the course of action the audience is to adopt. Here is an example of such a summary used by Margaret Armstrong of Middlebury College in a debate on the control of atomic energy patents. Note how the tone and purpose of this summary differ from the one above even though the general subject is the same:

For three basic reasons patents on atomic energy should be the property of the Federal Government: first, to give our government a free hand in any atomic energy agreements with other nations or the UNO; second, to insure to the people of this country full utilization of all benefits from peacetime development of atomic energy; and third, to prevent private cartels and other arrangements with nationals of foreign countries, which did much to keep us unprepared for war before and at the start of this war.

For these reasons, I believe that the Federal Government should continue to own all patents on atomic energy. International government is not capable of taking over ownership of these patents. It is not able to prevent cartels, and until some unforseeable future, some Utopian ideal, all patents on atomic energy within the United States should remain the property of the Federal Government, to insure international cooperation.[19]

Sometimes a speaker urges his audience to accept not one but a series of related beliefs, or urges support for a series of related

[18]From *Representative American Speeches: 1945-1946,* p. 119.

[19]From the *University Debaters' Annual* (The H. W. Wilson Company, N.Y., 1946), edited by E. M. Phelps, p. 141.

actions. The summary then contains a restatement of this series of proposals. This was done by President Eisenhower in his Message to Congress on "Foreign Economic Policy" as follows:

> What I have outlined to you is a minimum program which should be judged as a whole. Its various parts are interrelated; each requires the other.
>
> Conceived as a whole, this program consists of four major parts:
>
> Aid—which we wish to curtail,
> Investment—which we wish to encourage,
> Convertibility—which we wish to facilitate, and
> Trade—which we wish to expand.
>
> I consider it essential that we achieve each of these objectives, which we must clearly understand are closely interlocked: As we curtail our aid, we must help to close the dollar gap by expanding our foreign investment and trade. This expansion will be facilitated by a return to convertibility of foreign currencies. The return by our friends abroad to convertibility will be encouraged if our trade policy leads them to expect expansion of our foreign trade and investment.[20]

Quotation

The quotation is a direct statement made by someone else about the central idea of the speech which suggests the attitude or action you want taken. President William E. Stevenson of Oberlin College closed an address on "Liberty Under Law" in this way:

> America will continue as a great and vital democracy if its citizens stand firmly, intelligently, courageously and steadfastly for liberty under law. As appropriate today as when he spoke them, many years ago, are those warning words of that Irish patriot John Philpot Curran:
>
> "It is the common fate of the indolent to see their rights become a prey to the active. The condition upon which God hath given liberty to man is eternal vigilance; which condition if he break, servitude is at once the consequence of his crime and the punishment of his guilt."[21]

[20]From *Vital Speeches*, Vol. XX, May 15, 1954, p. 480.

[21]From "Liberty Under Law: What has become of American justice and due process?" *Ibid.*, Vol. XX, April 15, 1954, p. 407.

Another example of the use of this method is seen in a speech by H. W. Prentis:

> Of one thing we can be sure, America tomorrow will not remain the land of the free unless you and I and millions like us highly resolve that our days of complacency and apathy toward public affairs are ended and that from this time forward we will never forget Herbert Spencer's pithy advice: "What I need to remember is, how infinitesimal is the importance of anything I can do, but how infinitely important it is that I should do it."[22]

Illustration

You may close with a telling incident or story which contains the kernel of the idea or suggests the action you wish the audience to accept.

> As I was walking toward the library the other evening, I saw a car coming down Sheridan Road at what I considered too fast a speed for so slippery a night. I turned to watch it as it went past, and it began to skid. All the way around it went, and then, hitting a dry spot in the pavement, tipped over. But it didn't stop. It went all the way over and back onto its wheels again! And then—more slowly—it drove on down the street.
>
> And I said to myself as I turned away, "Thank heaven for the strength of modern automobile bodies." And I say to you now, "Thank heaven for the foresight of the automotive engineers who design those bodies and in whose honor we have met tonight."

To close a longer address, a somewhat longer illustration may be appropriate, especially if it is vividly and dramatically told. The following illustration was used by Lewis H. Brown at the close of a commencement address to emphasize the individual responsibility of each graduate:

> "But," you may say, "how can I, one little person, affect the destiny of more than 130,000,000 Americans?" Let me give you my answer by telling you of an incident that took place out in Los Angeles about a year ago. In an effort to bring home the vital importance of individual effort in winning the greatest war in history, the

[22]From *Vital Speeches*, Vol. XIII, February 15, 1947, p. 288.

United States Army staged a gigantic war show in the Olympic Stadium. More than 120,000 workers, from shipyards and airplane factories, filled the great stadium.

But the culmination of this evening came when a wounded Marine sergeant stood up to speak. He said he supposed that it was a little difficult for each person who made some small airplane part or a spring for a machine gun to understand how their small effort was important in such a nation-wide and gigantic undertaking.

Then he said he'd show them. He asked that all the lights be put out. When the huge stadium was in total darkness, he struck a match and held up the tiny flame, which was hardly visible from the opposite end of the great arena.

"This single match doesn't give much light," he said, "compared to one of those powerful searchlights. But now when I give the signal, I'm going to ask every person here to strike a match. And if any of you haven't a match, borrow one from your neighbor."

There was a moment of rustling around in this darkened stadium. Then the wounded sergeant gave the signal. From all over the place tiny flames appeared and everyone held a lighted match aloft.

Suddenly the stadium was suffused with a stronger illumination, a clearer light, than the searchlights had produced. In it were to be seen plainly the uplifted faces of one hundred and twenty thousand people, each one of whom was inspired as he realized his tiny flame was contributing to a mutual effort that resulted in an almost supernatural brilliance.[23]

Inducement

Inducement is achieved at the end of a speech by the quick cumulation of a few additional reasons for taking the action proposed. This method should not be drawn out or allowed to become too much of a "bargain sale." It is more useful in speeches for sales purposes than for other situations. For example:

> We are quite anxious to increase the number of these small airplanes in actual use. The more businessmen there are who actually own and fly them, the more their friends and associates will see how convenient and practical they are. Therefore, we are authorizing you dealers to extend at our expense in your usual service guarantee an extra hundred flying hours on the first three planes you sell; and

[23]From *Representative American Speeches: 1946-1947*, p. 143.

in addition, we will give you an extra five percent reduction in the cost price of each plane sold this month.

Even in talks of a more general character, however, this method is sometimes used in the sense that some additional benefit accruing to the audience from the action proposed is emphasized at the end. Note the suggestion of such benefits contained in the last sentence of the speech by Dr. Josue Saenz urging American aid to South American countries in their struggle for economic improvement:

> If we, as nations and as individuals, act in partnership in and out of the United Nations, it is within our grasp to insure prosperity and well-being for all in the Americas. Whereas the industrialization of small nations may lead to small rivalries in the sales of golf balls or knives or forks, we should not let these minor difficulties obscure the general fact that no customer is better than the prosperous customer, and no neighbor is more desirable than a healthy and peaceful neighbor.[24]

Personal intention

This is a statement of your own intention to take the course of action recommended. It is particularly valuable when your own prestige with your audience is high. The most famous example of this method of closing a speech is that used by Patrick Henry: "As for me, give me liberty or give me death!" A more formal close of this type was used by former Secretary of State James F. Byrnes at the opening session of the United Nations Assembly at Flushing, New York:

> The United Nations must be a cooperative effort upon the part of all peace-loving nations.
>
> Twenty-five years ago we in the United States were not fully aware of our responsibility. But, with others, we have learned from experience. This time both the United States and its people are deeply conscious of their responsibility. This time, on their behalf, I pledge full and wholehearted cooperation.[25]

[24]From *Vital Speeches,* Vol. XIII, April 1, 1947, p. 382.
[25]From *Representative American Speeches: 1945-1946,* p. 44.

In his great speech to the British Parliament, on June 4, 1940, when the German panzer armies had swept across Holland, France, and Belgium, pushing the English armies into the sea at Dunkirk, and when they were expected to cross the English Channel to invade Britain at any time, Winston Churchill closed with this ringing statement of determination:

> Even though large tracts of Europe and many old and famous States have fallen or may fall into the grip of the Gestapo and all the odious apparatus of Nazi rule, we shall not flag or fail. We shall go on to the end; we shall fight in France; we shall fight on the seas and oceans; we shall fight with growing confidence and growing strength in the air; we shall defend our Island, whatever the cost may be; we shall fight on the beaches; we shall fight on the landing grounds; we shall fight in the fields and in the streets; we shall fight in the hills. We shall never surrender, and even if, which I do not for a moment believe, this Island or a large part of it were subjugated and starving, then our Empire beyond the seas, armed and guarded by the British Fleet, would carry on the struggle, until, in God's good time, the New World, with all its power and might, steps forth to the rescue and the liberation of the old.[26]

These, then, are six methods of ending a speech. Remember that, whichever you use, care should be taken to focus the thought and feeling of your audience on the central theme developed in your speech, to leave the audience in the proper mood required for the response you seek, and to convey a sense of completeness and finality.

Fitting the beginning and end to the main structure

AT THE START of this chapter, the importance of fitting the beginning and ending to the principal substance of a speech was mentioned. Generally, you will want to develop the main points of your speech in considerable detail before working out a method

[26]From *Blood, Sweat, and Tears* by Winston S. Churchill (G. P. Putnam's Sons, N.Y., 1941), p. 297. By permission of G. P. Putnam's Sons, Cassel and Company, Ltd., and McClelland and Stewart, Ltd.

of starting and finishing it; otherwise the beginning and the end may stand out as separate and disconnected pieces. Strive, instead, to fit them smoothly to the principal content of your speech so that the whole is closely knit. This unity can be achieved with the methods described above regardless of the type or purpose of your speech.

In a one-point speech

You may start, for example, with a simple reference to your subject (the main point you plan to make) and after citing the supporting material in detail, you may close with a challenge or appeal (essentially, a restatement of your principal point). In a somewhat longer one-point speech, however, or one before an audience whose attitude precludes an opening quite so blunt and forthright, you may need to use one of the other methods. You might begin, for instance, with an illustration, a quotation, or even with a personal statement, leading more tactfully to the statement of your point. Likewise, the close may be developed with a quotation, illustration, or statement of your personal intent. The basic structure of the one-point speech will still remain unchanged, but your method of leading up to it and of pressing your point home at the end will have been adapted to your audience and your purpose.

In speeches having a more complex structure

The use of one or more of the methods described above is a necessity for such cases. Regardless of whether the main points are arranged in time or space sequence or in any of the other methods suggested in Chapter 14, you will need to lead your audience into that sequence and tie it together for them at the end. The basic structure and substance of your speech may be prepared as indicated in that chapter, but you must add a section to the start and finish of it. For the present these sections may be marked off separately on your outline and labeled "Opening" and "Close," or "Beginning" and "Ending," or "Introduction" and "Conclusion" depending on the terminology which is familiar to you. The struc-

ture of your outline should then appear somewhat like this sample:

Opening
I. _____
A. _____

Main substance
I. _____
A. _____
II. _____
A. _____
1. _____
2. _____
III. _____

Close
I. _____
A. _____
B. _____
C. _____

In the next two chapters we shall modify this plan somewhat as we study the adaptation of speech structure to the psychology of the audience. As we do so, we shall use a better set of terms to mark off the sections of a speech, terms which reflect their psychological functions. But we shall see that the methods of beginning and ending a speech we have just described remain unchanged, and that the logical structure of a speech may easily be adapted to the normal patterns of human thought and action.

PROBLEMS

1. Analyze the beginnings and endings of the speeches printed at the ends of the chapters in Parts IV and V of this book. For each, (A) determine the method or combination of methods used to develop it, and (B) note how well and in what way the purposes of the beginning or ending was accomplished.

2. In a manner similar to that suggested in Problem 1, analyze the beginnings and endings of the speeches in a recent issue of *Vital Speeches*, or in the latest volume of *Representative American Speeches*.

3. After listening to one of the following types of speech, prepare to report in class your analysis of the beginning and ending used:

A. A classroom lecture.
B. An address at a student convocation.
C. A talk given at a meeting of a local young people's society.
D. The remarks made by one of the speakers at a meeting of your fraternity, sorority, or dormitory council.

4. Using one of the topics for which you outlined the main points of a speech in connection with your study of Chapter 14, prepare three alternative methods of beginning and of ending, suitable for use with your class as the audience.

5. Assume that you are to speak before some other audience on the same topic used for Problem 4; work out a new beginning and ending suited specifically to that audience and occasion.

6. Prepare to present a short speech urging a point of view toward which your audience is likely to be apathetic or hostile. Work out a beginning for this speech designed to arouse interest in the subject and to secure goodwill and respect toward yourself.

7. Select a topic which would be likely to arouse heated controversy among members of your class. Work out three different endings for speeches on this topic as follows:

A. One that would leave them in a thoughtful mood.
B. One that would arouse them to enthusiasm and excitement.
C. One that would encourage in them a quiet determination to take some definite course of action.

CHAPTER 16

ORGANIZING THE COMPLETE SPEECH: THE MOTIVATED SEQUENCE

The earlier chapters of this section gave special emphasis to the importance of analyzing the audience. The need for determining clearly the speaker's purpose and for remaining constantly aware of the probable attitude of the audience toward it was discussed in considerable detail. Then in later chapters we saw how supporting material could be used to develop and substantiate a single point, and how these points could be arranged in various types of logical and coherent sequence. We are now ready to consider *how the logical sequence of points within a speech can be adapted to the audience* so that the proper response may be secured from it. We shall see how to organize the speech as a whole so that its points will combine, both logically and psychologically, to achieve its purpose with the audience.

First of all, we must remember that a speaker cannot "cram things down people's throats." He must lead the thoughts of his audience naturally, rather than force them arbitrarily. The structure of a speech, then, must not be thought of as a thing conceived

in seclusion with no thought of the audience, and then brought out and displayed before them. Rather, the speech must be built with the specific audience always in mind, and the structure of the speech must conform to the thinking process of the listener. To do otherwise is as foolish as trying to make a man fit a suit.

The listener's mental process and the motivated sequence

AT FIRST THOUGHT, of course, the listener's mental process would seem to vary, depending on the type of reaction asked of him; entertainment would seem to call for a different mental process from that required in learning or coming to a decision. But this difference, so far as the reaction to a public speech is concerned, is not so much a difference in the type of mental process involved as in the completeness of that process. Thus, when the only reaction required of the listener is that he be entertained, the only mental reaction necessary is that he give his complete attention, involving as it does relaxation from conflicting worry and distraction. Attention is still necessary when the object is to inform him; but now his mind must proceed further—he must, in addition, become conscious of a need or desire to be informed, and then he must absorb and understand that information. Now let us suppose that he is to be confronted with the task of making a decision to act. He still must first direct his attention to the subject, become conscious of a need, and understand the proposal; but he must go yet further in his mental process—he must be convinced of the soundness of the proposal, its desirability for him, and he must be stimulated to act upon it. Thus, normally the mental process of the listener as applied to the various general ends of speech is not different, but cumulative, the completeness of it depending on the completeness of the reaction required.

Moreover, this normal process of human thinking is sufficiently uniform that, in spite of variations in individuals, we can outline a form of speech structure that will conform to it rather closely on nearly all occasions. This form of speech structure we shall call *the*

motivated sequence: the sequence of ideas which, by following the normal process of human thinking, motivates the audience to respond to the speaker's purpose. This sequence will serve as the backbone for all types of speeches, needing only to be modified by omitting or lengthening certain parts according to the particular situation.

Consider first its most complete form, that used when the object is to secure action. Although not a speech, the following advertisement will briefly illustrate the process:

> The South Sea Bubble had burst. All England clamored for the punishment of its directors. Parliament re-echoed with angry recriminations. "Sew them in sacks and throw them in the Thames!" cried one indignant peer.
>
> Yet only a short time before, hopes had run high. The fabulous wealth of South America was to make everybody rich. Shares in the South Sea Company had skyrocketed from £100 to £1000. Landlords sold their estates. Clergymen and widows brought their savings to invest in it.
>
> And now these towering castles in the air had crashed. The King's most important ministers were involved in the scandal. There were suicides, sudden deaths, prison sentences, ruin on every side. But the money was gone forever.
>
> ---
>
> Today, or two hundred years ago—speculative frenzy meets one inevitable end. But though "bubbles" burst and fancy prices fall, solid values still endure.
>
> These values rest on *facts*—not guesses. The investor who makes *facts* his guiding principle in the selection of securities has nothing to fear. Prices at times may be temporarily depressed, but in the long run they will adjust themselves. The chief problem is to get those essential facts that will make possible a true estimate of *value* —current and prospective.
>
> ---
>
> Here is where Standard Statistics Company can be of invaluable assistance to you. The largest statistical and analytical organization in the world today, "Standard" spends millions of dollars every year for the sole purpose of collecting, analyzing, and distributing accurate, unbiased, pertinent, up-to-the-minute *facts*—facts that will make business ventures and investing in securities less hazardous and more profitable for you.

Its staff of nearly one thousand people numbers highly-trained specialists in analyzing security values and financial conditions, as well as field investigators located at strategic points through the country to study industrial and other properties at first hand.

Regularly, the many varied Standard Services go out to an impressive list of clients, including the largest banks and financial houses in North America and Europe, as well as to thousands of individual investors both large and small.

Whether you have a few thousands, or millions, to invest—whether you are interested in stocks or bonds—whether you want to keep posted on the largest corporation reports and dividend declarations or desire sound, authoritative data on commodity price movements, business trends, or general industrial conditions—whatever *your* particular problem may be, there is a Standard Service to meet your individual need. *You may have the facts on your desk when you need them.*

We will gladly give you further information. Simply write us. Address *Standard Statistics Company, Inc., Dept. P-50, 200 Varick St., New York City.*[1]

Notice that five distinct steps were taken in this advertisement: (1) your *attention* was caught; (2) you were made to feel a definite *need;* (3) you were shown a way to *satisfy* this need; (4) you were made to *visualize* the application of this proposal to you personally; and (5) a definite suggestion was made that you *act.* Thus, the five steps in the motivated sequence are named:

1. Attention.
2. Need.
3. Satisfaction.
4. Visualization.
5. Action.

We might outline these five steps in the advertisement as follows:

1. Attention	The South Sea Bubble caused a violent financial panic because guesswork was substituted for knowledge.
2. Need	Today, you as an investor need to know the facts in order to make safe investments.

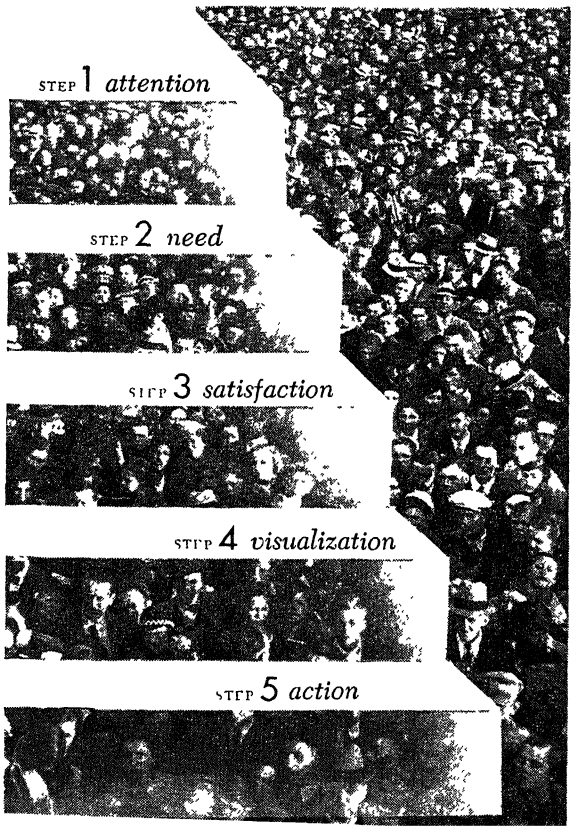
[1]From the *Saturday Evening Post,* May 10, 1930.

A SPEECH STRUCTURE TO MOTIVATE AUDIENCE RESPONSE

In daily conversation most of us speak to get a certain response from our hearer. We may shout "Hey!" simply to get a friend's attention, we may tell him that he needs a haircut, or we may ask him to help us with our work. In each case we had an objective in mind, one that we tried to reach by speaking.

The public speaker also seeks a definite response when he faces an audience. Because public speaking situations are generally more complex and formal than private conversations, however, he must organize and construct his speech beforehand so that it will have the best chance of achieving his purpose. The motivated sequence is a method to help him do this successfully.

The five steps below make up the complete motivated sequence. This basic plan is applicable to almost all types of public speech and can be modified to fit the general end of a particular talk.





3. *Satisfaction*	The Standard Statistics Company is specially equipped to secure and analyze these facts and furnish them to all types of investors.
4. *Visualization*	Your particular problems will be more effectively solved by the facts we can place on your desk.
5. *Action*	Write us.

Observe that the general end of the advertisement was *to actuate*. One might use the same outline for a speech of similar purpose, because people react in much the same way to a persuasive speech as to an advertisement. A listening audience must be guided through these same steps. Attention must be diverted from other things and converged on what the speaker has to say; the audience must be made to realize that a need exists; a method of satisfying this need must be presented and shown to be an effective one; the audience must be made to visualize the desirable condition which the solution will create; and they must be given directions on how to act or what to believe.

Notice how these five steps were used by David Sarnoff in his appeal for popular support of the Metropolitan Opera:

> (1) This is the ninth consecutive year in which the National Broadcasting Company, through the miracle of radio, has been privileged to bring the Metropolitan Opera into the homes of America. On Christmas Day in 1931, the nation-wide radio audience heard the first of these programs, a performance of "Hansel and Gretel," direct from the stage of this historic opera house. Since then, every single week of the New York season of the Metropolitan, for nine years, one of the great operas—performed by great artists—has been broadcast to you.
>
> The American system of broadcasting has made it possible for radio listeners everywhere to hear the world's finest opera week after week, without having to pay a cent for the privilege.
>
> But over this same period of nine years, the National Broadcasting Company has paid directly to the Metropolitan Opera Association one million dollars for the privilege of bringing grand opera to its radio audience. This has been an important and necessary source of income to the Metropolitan. The National Broadcasting Company will continue to pay the Metropolitan Opera for the opportunity to broadcast these programs to you.

(2) Today the Metropolitan faces a critical financial situation, if grand opera of the first rank is to continue in America. As a member of the Board of Directors of the Metropolitan Opera Association, I have been asked to explain this situation to the radio audience. As a radio man, who knows from experience how widespread in America is the appreciation of grand opera, I have taken upon myself an even greater responsibility. I have told the management and the artists of the Metropolitan that I have full faith in the willingness of the opera's national radio audience to help them.

You who constitute this vast audience may not realize what an important part you play in the operation of the Metropolitan today. While you cannot see the other millions who are gathered around their radios, all of you, together, form the greatest opera audience in the history of the world. It is estimated that this afternoon in the United States alone, more than 10,000,000 people are listening to this inspiring performance of "Lohengrin." This famous old building on Broadway has ceased to be a local opera house. It is now the nation's opera—the People's Opera—your opera.

Many of you may not know that this historic house is not owned or controlled by the company which produces the opera—that is, the Metropolitan Opera Association. The time has now come when the future of the opera, and its ability to advance as a national institution, demands permanent ownership of a house, supported by the general public, and serving broad public interests.

The Metropolitan Opera Association has an option on the opera house, which in its terms requires $500,000 in cash. It faces the problem of taking up this option by May 31, 1940, and maintaining opera in the present house, or of working out other plans which will insure the continuance of opera in some other appropriate location. An additional $500,000 is needed to carry out plans for essential improvements, and for the advancement of the Metropolitan Opera as a national music center.

(3) The Metropolitan Opera Association therefore has undertaken a campaign to seek $1,000,000 from public-spirited citizens, including radio listeners, in gifts both large and small. The Directors of the Metropolitan have made a public announcement of the need and purposes of this campaign, and the details have been published in newspapers throughout the country.

I have been asked to serve as Chairman of the Radio Division of this campaign, and I am happy to announce that Mrs. August Belmont and Miss Lucrezia Bori have consented to serve with me

as Vice-Chairmen. Their deep interest and great service to the Metropolitan over a period of many years is well-known throughout the United States.

I believe that there are many radio listeners who will be willing and happy to contribute a small sum to help insure the continuance of the Metropolitan Opera. I therefore earnestly appeal to all of you who can afford to do so, to send one dollar directly to the Metropolitan Opera Association, as your contribution toward helping preserve in America the world's finest opera.

(4) Please ask yourself this question: "If I knew that I could not hear another Metropolitan Opera on the radio unless I gave one dollar, would I give it?"

I am sure your answer will be "yes," because I feel certain that you want Metropolitan Opera to go on. Surely you want to see continued an American institution which has won a reputation all over the world; an unchallenged reputation for its interpretation of the great beauty that lies in the operas of the world's great masters.

(5) The Metropolitan Opera asks you who are its friends to express that friendship now in a practical way. We ask for one dollar from each listener who can afford to give it. Naturally, larger gifts will be most welcome.

I particularly ask the organized listening groups in schools and clubs and homes throughout the country to help make this campaign a success, and thereby to insure the continuance of the Metropolitan Opera.[2]

Observe that Mr. Sarnoff (1) called attention to his subject by reference to a few striking facts, (2) pointed out the pressing need for funds to maintain the Metropolitan Opera program, (3) explained how popular subscription could provide these funds, (4) briefly visualized the personal pleasure of helping to maintain the opera, and (5) appealed for direct action in the form of contributions from his listeners.

If this sequence is kept in mind, the method of organizing a speech becomes comparatively simple. In its complete form as used for persuasive speeches (those to stimulate, convince, or actuate) the motivated sequence consists of five steps:

[2]From *NBC Presents*, February 1940, Vol. II, No. 5. This speech was delivered from the Metropolitan Opera House on January 27, 1940, during a matinée broadcast of *Lohengrin*. Needless to say, the $1,000,000 campaign was successful.

The Motivated Sequence Applied to Persuasive Speeches
(General ends: to stimulate, to convince, to actuate.)

Step	*Function*	*Audience Response*
1. Attention Step.	Getting attention.	"I want to *listen.*"
2. Need Step.	Showing the need: describing the problem.	"*Something* needs to be done (decided, or felt)."
3. Satisfaction Step.	Satisfying the need: presenting the solution.	"*This* is the thing to do (believe, or feel) to satisfy the need."
4. Visualization Step.	Visualizing the results.	"I can *see* myself enjoying the satisfaction of doing (believing, or feeling) this."
5. Action Step.	Requesting action or approval.	"I *will* do (believe, or feel) this."

Note how this sequence is followed below in the abbreviated student outline for a persuasive speech on fire prevention:

FIRE PREVENTION AT HOME

Attention step

I. If you like parlor tricks, try this:
 A. Place a blotter soaked in turpentine in a jar of oxygen.
 B. The blotter will burst into flames.
II. If you have no oxygen jar around the house, try this:
 A. Place a well-oiled mop in a storage closet.
 B. In a few days it will burst into flames.

Need step

I. Few homes are free from dangerous fire hazards.
 A. Attics with piles of damp clothing and paper are combustible.

B. Storage closets, for cleaning mops and brushes, are dangerous.
C. Basements are often filled with dangerous piles of trash.
D. Garages attached to houses are a danger spot.

Satisfaction step

I. To protect your home from fire involves three things:
A. A thorough cleaning out of all combustible materials.
B. Careful storage of such hazards as oil mops, paint brushes, etc.
1. Clean them before storage.
2. Store them in fireproof containers.
C. A regular check to see that inflammable trash does not accumulate.

II. A clean-up program shows practical results.
A. Evansville uses clean-up campaigns to keep insurance rates in a "Class 1" bracket.
B. A clean-up campaign helped Fort Wayne reduce the number of fires.

Visualization step

I. You will enjoy the results of such a program.
A. You will have neat and attractive surroundings.
B. You will be safe from fire.

Action step

I. Begin your own clean-up campaign now.

Remember that these steps are not of equal length, nor are they always the same. Each situation will demand variations. At times, for example, one or more of the steps may be left out entirely because the attitude of the audience does not require it. For instance, if the audience already realizes that a need exists—that something must be done—there is no necessity of expanding this point; merely remind the audience of the nature of the problem and show how your proposal will satisfy the need.

Moreover, the general end of the speech will substantially modify your use of the motivated sequence. Indeed, only when the general end is *to stimulate, to convince,* or *to actuate,* are all five steps employed. When the end is to inform or to entertain, the steps are followed through only as far as is necessary in order to

get the response desired. Hence, the speech *to inform* employs only the first three steps, thus:

The Motivated Sequence Applied to Informative Speeches

Step	*Function*	*Audience Response*
1. Attention Step.	Getting attention.	"I want to *listen.*"
2. Need Step.	Demonstrating the need to know.	"I *need information* on this subject."
3. Satisfaction Step.	Presenting the information itself.	"The information being presented *helps me to understand* the subject more satisfactorily."

A student, giving instructions on how to rescue drowning persons, organized the sequence of his speech like this:

"ROW—THROW—GO"

Attention step
I. Holiday deaths by drowning are second only to auto accidents.

Need step
I. Every person should know what to do when a call for help is heard.
 A. This information may help you save a friend.
 B. It may aid you to save a member of your family.

Satisfaction step
I. Remember three important words when someone is drowning: row, throw, go.
 A. Row: Look for a boat.
 1. You can well afford to take a little time to look for a means of rowing to the rescue.
 a. Look for a boat.
 b. Look for a canoe.
 c. Look for a raft.
 d. Look for a heavy piece of driftwood.
 2. Rowing to the rescue is always the wisest way.

B. Throw: Look for a life saver.
 1. See if you can locate something buoyant to throw the person in distress.
 a. Look for a board.
 b. Look for a life saver.
 c. Look for a child's floating toy.
 d. Look for an inflated inner tube.
 2. You can throw an object faster than you can swim.

C. Go: As a last resort, enter the water.
 1. Approach the victim from the rear.
 2. If you are grabbed, go under water.
 3. Clutch the person's hair.
 4. Swim for shore.

II. Remember when you hear the call for help:
 A. Look first for something in which to row.
 B. Look for a buoyant something to throw the victim.
 C. Swim out only as a last resort.

And finally, the speech *to entertain* consists entirely of an expanded attention step. The other four steps are omitted.

The Motivated Sequence Applied to Entertaining Speeches

Step	*Function*	*Audience Response*
1. Attention Step.	Getting attention and retaining interest through entertainment.	"I want to *listen*, and I'll continue listening because I'm enjoying myself."

The brief outline below illustrates how one student developed an entertaining speech in this way by humorously developing an extended attention step:

A TOAST TO THE APPLE

Attention step

I. The apple should be our national fruit.
 A. Adam and Eve started our life of joy and confusion because of an apple.

B. Apples saved the lives of our favorite childhood characters.
 1. The third little pig in the *Three Little Pigs* was saved from the wolf by an apple.
 2. Alex in the *Bear Story* was saved from starvation by eating the apples growing on the sycamore tree.

C. Apples are the symbol of our early education.
 1. "A was an apple pie; B bit it; C cut it."

D. Apples enter into our courtship songs.
 1. We sing to her, "I'll Be with You in Apple Blossom Time."
 2. We commemorate the event with "In the Shade of the Old Apple Tree."
 3. We warn her, "Don't Sit Under the Apple Tree with Anyone Else But Me."

E. Our own health may depend upon an apple.
 1. As the proverb says, "An apple a day keeps the doctor away."

F. Johnny Appleseed is rightfully a national hero.

II. So here's to the apple—our national fruit!

From what has been said thus far, it is apparent that the divisions of a speech are functional in nature: that is, each part or step has a duty to perform in directing the mental process of the listener. The ideas and supporting material included in each step, therefore, must be such as to perform this necessary function. While the general function of each step remains the same, it must be modified to suit the general end of the speech. The chart on the following page will give you a general idea of the way in which the motivated sequence is adapted to each of the general ends. Study the chart carefully before going farther. You will then be ready to consider how each of the steps may be developed.

The attention step

IN THIS first step, remember that *gaining attention is your main task.* Keep in mind, however, that merely securing attention is not enough; you must gain favorable attention and direct it toward

Adaptation of the motivated sequence to the general ends

Type of Speech	PERSUASIVE			INSTRUCTIVE	RECREATIVE	
General End	*1. To Stimulate*	*2. To Convince*	*3. To Actuate*	*4. To Inform*	*5. To Entertain*	
Reaction Sought	*Inspiration* (Emotional Arousal)	*Belief* (Intellectual)	*Specific Action* (Observable)	*Understanding* (Clarity)	*Interest and Diversion* (Enjoyment)	
Attention step	Draw attention toward the need.	Draw attention toward the need.	Draw attention toward the need.	Draw attention toward the subject.	(A) Draw attention to an absurd problem and entertain by an exaggerated treatment of it, thus burlesquing the entire motivated sequence as used in a persuasive speech to offer a solution to a serious problem, present the discussion in mock seriousness, but with marked and obvious exaggeration.	(B) Draw attention to an interesting idea. Keep interest in it alive by a series of illustrations, anecdotes, and a humorous treatment; relate these to things in which the audience is already interested. Organize as a one-point speech. Stop while interest is still high. Omit last four steps of the motivated sequence.
Need step	Increase the feeling that the need is vital; create emotional dissatisfaction with present situation through use of striking facts and illustrations.	Present logical evidence to prove the existence of a situation which requires that something be decided and upon which the audience must determine a position.	Combine methods outlined in the two preceding columns (*1* and *2*) to show the need for action.	Show what need the listeners have for a knowledge of the subject, point out what problems of theirs this information will help them to meet.		
Satisfaction step	*Briefly* state the heightened emotional attitude (enthusiasm, reverence, etc.) required of the audience.	Get the audience to believe that your position on this question is the right one to take, by using logic and evidence as proof.	Propose the specific action required to meet this problem; get the audience to *believe* in it by presenting logical evidence (as in column *2*).	Present information to give them a satisfactory knowledge of the subject as an aid in the solution of these problems, *begin* and end this presentation with a *summary* of the main points presented. (Normal End of the Speech.)		
Visualization step	By means of vivid description, picture the results such an attitude will bring, especially the emotional satisfaction to be gained by the audience.	*Briefly* stimulate favorable emotion by projecting this belief into imaginary operation.	Picture the results which such action or the failure to take it will bring; use vivid description (as in column *1*).	Sometimes: *briefly* suggest pleasure to be gained from this knowledge.		
Action step	Request the audience actually to assume this attitude, or express the assumption that they already have.	Arouse determination to retain this belief (as a guide to future action if need should arise).	Urge the audience to take definite action.	Sometimes: urge further study of the subject.		

the main ideas in your speech. The methods for doing so were thoroughly explained in the preceding chapter and need not be again described. Let us merely repeat the list for emphasis:

1. Reference to the Subject.
2. Reference to the Occasion.
3. Personal Greeting.
4. Rhetorical Question.
5. Startling Statement.
6. Quotation.
7. Humorous Anecdote.
8. Illustration.

Review again these eight methods of beginning a speech and examine the samples of them printed on pages 286 to 295. Remember that while frequently only one method is used to develop this step in your speech, quite often two or more are combined. Almost always a "reference to the subject" is inserted to point up whatever other methods are employed. With the exception of the speech for entertainment, however, the gaining of attention is only a means to an end and not an end in itself. Be sure that your attention step leads naturally into the next step of the speech.

The need step

THERE ARE three kinds of need which may be shown, depending upon whether the purpose of the speech is:

1. *to urge a change,*
2. *to demand the preservation of the status quo,* or
3. *to inform.*

To develop the need step for the first of these purposes you must make the audience dissatisfied with existing conditions in order to convince them that "something must be done, felt, or decided." A definite problem must be shown to exist. The campaign strategy of the political party out of power is a good example of this type; it is the process of condemnation, of pointing to flaws and failures. For the second type, after the satisfaction of the listeners with existing conditions or beliefs has been heightened, they must be shown the danger which threatens these conditions unless "something is done" to avert that danger. The strategy of the party *in* power striving for re-election is a good example of this second type; it is the process of "pointing with pride" at the present con-

ditions, beliefs, and accomplishments, followed by "viewing with alarm" the dangers which a change would bring about. These first two types of need step are used in *persuasive* speeches: those whose general end is to inspire, convince, or actuate. The third type of need is developed in speeches whose end is to inform. In this type the audience must be made to feel the limited scope of their own knowledge on the subject to be discussed, and to realize the importance to them of information on that subject.

But although the ideas and points of view expressed in these three types must vary with the difference in the purpose of the speech, the *structural* development will be approximately the same. This technic of development is a fourfold one: (1) *Statement:* a definite, concise statement of the nature of the problem. (2) *Illustration:* one or more detailed examples illustrating it. (3) *Ramification:* an enumeration of additional examples, statistical data, testimony, and other forms of support to whatever extent necessary. This additional support shows that the need is an important one, that you are not enlarging on a few isolated cases. (4) *Pointing:* showing the direct relation of the need to the people you are addressing. Make them see that the problems discussed affect them personally; otherwise they will say to themselves, "That is too bad, but what has it got to do with me?"

Let us put this method of development in outline form so that we may clearly see its essential structure and the adaptation of that structure to each of the three types of need:

1. *Statement.* State the need.
 a–Point out what is wrong with present conditions. Or—
 b–Point out the danger which threatens the continuance of the present good conditions. Or—
 c–Point out the importance of the subject and the need to be better informed about it.
2. *Illustration.* Tell of one or more incidents to illustrate the need.
3. *Ramification.* Employ as many of the forms of support as are required to make the need convincing and impressive.
4. *Pointing.* Show its importance to your audience.

You will notice how similar this development is to the structure of the one-point speech described on page 241 ff. of the chapter dealing with forms of support. In fact, most need steps, if taken by themselves, are one-point speeches: they point out the one thing—need. Combined with similar units in each of the other steps, this point becomes a part of the larger unit, the complete structure. Develop your need step, therefore, just as you would a one-point speech. Use the didactic method or the method of implication, depending upon the attitude of the audience toward your purpose.

Some needs are, of course, complex and consist of more than one main aspect. When this is true, all that is necessary is that you develop each main aspect of the need as a separate point by the method described above; then draw the various aspects together and show their interrelation. The result will be like a series of one-point speeches related to one another and tied together at the end.

Although they are usually desirable, you will not always have to use all four items in the development of the need step. The "statement" and the "pointing" should always be made, but the amount of "illustration" and "ramification" will depend upon the amount of detail required to impress any particular need on the audience. But regardless of whether you use the complete development or only a part of it, the development of this part of your speech is important; often you will find this step the most important because in it your subject is definitely related to the needs of your audience.

The satisfaction step

WE HAVE said that the satisfaction step has the purpose of getting the audience to agree that the belief or action you propose is the correct one, or of getting them to understand the subject you have chosen to explain. The structure of this part of the speech when its object is persuasion differs somewhat, however, from that used when the purpose is instruction. Accordingly, the two types of development are discussed separately.

In persuasive speeches

When the purpose of the speech is to stimulate, convince, or actuate, five items may be involved in development of the satisfaction step: (1) *Statement:* a brief statement of the attitude, belief, or action you wish the audience to adopt. (2) *Explanation:* make sure that your proposal is understood. Often diagrams or charts are useful here. (3) *Theoretical demonstration:* show how the solution logically and adequately meets the need pointed out in the need step. (4) *Practical experience:* actual examples showing where this proposal has worked effectively or the belief been proved correct—facts, figures, and the testimony of experts to demonstrate this conclusion. (5) *Meeting objections:* forestall opposition by showing how your proposal overcomes any objections which might be raised.

As was the case in the need step, these five items are not all used every time. Nor need the order always be the same as that listed above. Indeed, the "meeting of objections" can be better done if scattered throughout the solution step wherever the individual objections are most likely to arise. The first four items, however, form a convenient and effective sequence for developing the satisfaction step in a persuasive speech:

1. Briefly state the attitude, belief, or action you propose.
2. Explain it clearly.
3. Show logically how it will meet the need.[3]
4. Cite examples from practical experience to show its soundness. Supplement these examples with facts, figures, and the testimony of experts.[3]

If the satisfaction step is carefully developed in this way, it should cause your audience to feel, "This is the best attitude, belief, or action."

In speeches to inform

When the purpose of your speech is primarily to give the audience a clear understanding of some subject, the satisfaction step will contain the bulk of your speech. In it will be included the in-

[3]When the end is to stimulate only, items 3 and 4 are omitted.

formation the necessity for which was pointed out in the need step. Briefly, the development of this step usually involves: (1) *Initial summary,* (2) *Detailed information,* and (3) *Final summary.*

The *initial summary* consists of a brief preview of the information you expect to present. This preview usually consists of an enumeration of the main points around which you expect to group your facts. In this way you make clear the direction of your discussion in advance. Obviously, the main points listed in this initial summary should parallel the order in which you intend to discuss them or you will give your audience a false lead. When it is properly used, you will find that the initial summary acts as an excellent guidepost.

Next, the *detailed information* is presented, the main points mentioned above being each considered in turn, and the detailed facts and explanations related to them being grouped around them in orderly fashion. Some consistent order of discussion such as the time order, space order, etc., ought to be used. (See pp. 262 to 265 in Chapter 14.) You must be sure at all times that your speech moves along in a definite direction; do not let your audience get lost.

The *final summary* consists of a recapitulation of the main points discussed, with the inclusion of whatever important conclusions you have made clear in relation to them. The final summary is similar to the initial summary in structure, but it is usually not quite so brief.

Thus the development of the satisfaction step as used in the informative speech can be outlined as follows:

1. *Initial Summary.* Briefly state in advance the main points you intend to cover.
2. *Detailed Information.* Discuss the facts and explanations pertaining to these main points in the order given.
3. *Final Summary.* Restate the main points presented together with any important conclusions developed.

If presented in the way outlined above, the information will tend to be clear and coherent.

Parallel development of need and satisfaction steps

It frequently occurs that the need presented has more than one important aspect and that these elements deserve special emphasis. When this is true, the discussion is made more clear if you develop the need and satisfaction steps in parallel. First present one aspect of the need and show how your proposal or information satisfies it; then present the second aspect and its solution; then the third, and so on. This method weakens the cumulative effect of the motivated sequence, but the additional clarity often makes up for the loss.

The two skeleton outlines below compare the normal order and the parallel order.

NORMAL ORDER

Attention
I. The test flights I saw were exciting events.
 A. Description of test flights and accidents.

Need
I. The faults of new airplane body design often are as follows:
 A. There may be many unnecessary parts in the wing structures.
 B. The strength of the structures has not been accurately determined in relation to the strain they must stand.
II. There may also be faults in the design of new plane engines.

Satisfaction
I. The trial of new body design in test flights throws light on the designing of improved models.
 A. The extra strain of these flights tests the strength of body structures.
II. The testing of new engine designs helps to improve engine performance.
 A. Engine reliability is given strenuous tests in these flights.

Visualization
I. There is hope for great development in airplane engine and body design in the near future.

Action
I. Increased expenditures for test flying are thoroughly justified.

PARALLEL ORDER

Attention
I. The test flights I saw were exciting events.
A. Description of test flights and accidents.

Need and satisfaction (First aspect)
I. Airplane body design.
A. The faults of new airplane body design are as follows:
1. There may be many unnecessary parts in the wing structures.
2. The strength of the structures has not been accurately determined in relation to the strain they must stand.
B. The trial of new body design in test flights throws light on the designing of improved models.
1. The extra strain of these flights tests the strength of body structures.

(Second aspect)
II. Airplane engine design.
A. There may also be faults in the design of new plane engines.
B. The testing of new engine designs helps to improve engine performance.
1. Engine reliability is given strenuous tests in these flights.

Visualization
I. There is hope for great development in airplane engine and body design in the near future.

Action
I. Increased expenditures for test flying are thoroughly justified.

Whether you use the normal order, or the parallel order, you will always need to develop support for your statements by the methods already indicated.

The visualization step

THE VISUALIZATION STEP will ordinarily be used only in persuasive speeches. Speeches having the object of informing or entertaining alone achieve their purpose before they go this far in the motivated sequence. (See chart on p. 320.) Hence, this discussion

relates only to speeches whose end is to stimulate, to convince, or to actuate.

The function of this step is to intensify desire. Its purpose is to make the audience really want to see the belief accepted by everyone or to see the proposal adopted and carried out. The visualization step should project the audience into the future so that they are emotionally impressed with an image of future conditions. Indeed, this step might just as correctly be called the "projection" step, for the effectiveness of it is determined by the vividness of the imaginary projection accomplished. This result may be obtained in one of three ways: by projecting a picture of the future that is *positive,* or one that is *negative,* or one that *contrasts the two.*

The positive method

This consists of describing conditions as they will be in the future if the solution you propose *is* carried out. Do not be abstract about this. Select some situation which you are quite sure will arise in the future. Then picture your audience in that situation actually enjoying the safety, pleasure, pride, etc., which your proposal will have produced. Repeat your solution step in terms of the audience's future.

The negative method

This consists of describing conditions as they will be in the future if the solution you propose *is not* carried out. Develop it exactly as you would the positive picture, except that you must picture your audience feeling the bad effects of the danger, or the unpleasantness which the *failure* to effect your solution will have produced. Go back to the need step of your speech and select the most strikingly undesirable things and put these into the picture of future conditions.

The method of contrast

This is a combination of the two preceding methods. The negative method is used first, showing the bad effects of failure

to adopt your proposal; then the positive method follows, showing the good results of adopting it. Thus, the undesirable situation is followed by the desirable one in immediate contrast.

Whichever of these methods you use, the important thing to remember is that the visualization step must stand the test of reality. The conditions you picture must be at least probable. You must make the audience virtually put themselves in the picture. Concentrate the effect of the strongest motive appeals which you have used in the earlier parts of the speech. Use vivid imagery: make the audience see, hear, feel, taste, and smell. The more vividly real you make the projected situation seem, the stronger will be the reaction of the audience.

The following is an example of the visualization step using the method of contrast between positive and negative projection. It was developed by a student for a speech urging the use of fireproof materials in home construction.

> But suppose you do build your home of the usual kindling wood: joists, rafters, and shingles. Some dark night you may awake from your pleasant sleep with the smell of acrid smoke in your nostrils, and in your ears the threatening crackle of burning timbers. You will jump out onto the cold floor and rush to wake up the household. Gathering your children in your arms you will hurry down the stairs—if they are not already in flames—and out of doors. There you will watch the firemen chop holes in your roof, pour gallons of water over your plaster, your furniture, your piano. You will shiver with cold in spite of the blazing spectacle and the plastic minds of your children will be indelibly impressed with fright. No fire insurance can repay your family for this horror, even though it may pay a small part of the financial loss.
>
> How much better to use safe materials! Then throughout the long winter nights you can dig down under the warmth of your bedclothes to sleep peacefully in the assurance that your house cannot burn, and that any fire which catches in your furnishings can be confined to a small space and put out. No more the fear of flying sparks. Gone the danger to your wife and children. Sleep—quiet, restful, and secure in the knowledge that the "burning horror" has been banished from your home.[4]

[4]From a student speech by James Fulton.

The action step

THE ACTION STEP, like the preceding one, occurs only in persuasive speeches. Its function is to translate the desire created in the visualization step into a definitely fixed attitude or belief, or to galvanize it into overt action. There are many methods for developing this last step in the motivated sequence. The six most frequently used were fully described and illustrated in Chapter 15 as "methods of ending a speech." These same methods applied to persuasive speeches constitute the action step. You will remember these methods to be the following:

1. Challenge or Appeal.
2. Summary.
3. Quotation.
4. Illustration.
5. Inducement.
6. Personal Intention.

A review of pages 296 to 303, where these six types of ending were described, will indicate how this last step in the motivated sequence can be developed to secure the final reaction you want from your audience.

The greatest care must be taken in the action step, however, not to let it be too long. Someone has given the three rules of public speaking to be "Stand up; speak up; shut up!" It is well here to emphasize the final admonition. Clinch your points; finish your speech briskly; and sit down.

The motivated sequence, then, consists of five steps which correspond to the natural process of people's minds. Speeches constructed on this basis are not sure of success, but they are more likely to be successful than those that are put together without considering their psychological effect upon the listener. The discussion in this chapter has concerned itself chiefly with the basic development of the motivated sequence. There has been no attempt here to enter into a detailed discussion of the modifications required to adapt it to different types of occasion and differing audience attitudes. Consideration of such details has been properly deferred to later chapters dealing with specific types of speeches. For the purpose of summarizing the general direction

of these modifications a chart has been prepared and placed in the Appendix to which you may refer if any immediate problems of adaptation arise. In general, you will find that your skill in speech organization will develop more easily if you master the basic methods outlined in this chapter first and leave the details of modification until later.

PROBLEMS

1. Supposing your speech class to be the audience, determine a specific purpose requiring an active response from them, and prepare a speech, containing five sentences only, to secure that response—one sentence for each step in the motivated sequence.

2. Select some printed speech and divide it into the steps in the motivated sequence. Write a brief statement of what is included in each step.

3. Go to hear some speaker and make a similar analysis (see Problem 2) of his speech.

4. Find in the printed speeches of some noted speaker the favorite method used by him for developing each step in the motivated sequence.

5. Prepare to present a short talk instructing the class how to perform some important task or operation. Develop the talk as suggested in this chapter, using the first three steps in the motivated sequence.

6. Prepare a short speech urging the members of the class to buy some article a sample of which you can bring to class for demonstration.

7. Work up a speech urging support for some much-needed reform in college life or administration, in local civic affairs, or in nation-wide social justice.



OUTLINING THE COMPLETE SPEECH USING THE MOTIVATED SEQUENCE

We now come to the method of actually writing down in outline form the complete pattern of a motivated speech—that is, one that employs the motivated sequence to gain the audience response desired. We have already seen, in Chapter 14, how to arrange and outline the main substance of a speech in logical and coherent form. Then in the last chapter, we developed a pattern for arranging the psychological structure of a speech to fit the thinking and reaction process of our listeners. We need only combine these two procedures, then, to develop the outline for a complete speech that is both logical in structure and psychologically effective.

There are two principal types of outlines, each of which fulfills a different purpose in the preparation of a motivated speech. These two are the *full-content* outline and the *key-word* outline. The former serves to make the process of building the speech both systematic and thorough; the latter serves as an aid to memory in the early stages of oral practice. In addition, the soundness of

structure and adequacy of development may sometimes be tested thoroughly by constructing an outline of the *technical plot* of the speech. In the beginning, you are advised to work out all three types of outline for each speech. When you have become an experienced speaker, you may require only one of them for most occasions.

The full-content outline

THE FULL-CONTENT outline is complete, specific, and detailed. As its name implies, it contains the full factual content of the speech in outline form. The various steps in the motivated sequence are set off in sections. In each of these sections, the main points are stated, and under them, properly indented and marked with proper symbols, is put all the material used to amplify and support them. Each main point and all of the minor ones are written down as complete sentences so that their full meaning and their relation to other points are made completely clear. After each piece of evidence or supporting material, the source from which it was obtained is indicated, or these sources are combined in a bibliography at the end of the outline. Thus, when the task has been completed, not only the speaker, but any other person could by reading the outline get a clear and comprehensive picture of the speech both as a whole and in its detail. The only thing that would be lacking would be the specific wording to be used in presenting the speech and the visible and audible effect of the speaker's delivery. The purpose of this type of outline is obvious. By bringing together all the material you have gathered and arranging this material in the most effective manner, you may insure thoroughness in the preparation of your speech.

A full-content outline requires careful preparation. It cannot be written offhand even by one who has had a great deal of experience; the beginner will be wise to allow plenty of time for it. The time required can be reduced, however, by going at the task systematically:

1. Begin by setting down the subject, the general end, and the specific purpose of the speech, together with the probable audience attitude toward the purpose. If you have made an analysis of the audience and occasion as suggested in Chapter 9, you will already have done this.

2. Next, block out a skeleton plan of your outline. This plan will be a sort of blueprint to be filled in later; it will not contain the actual material of the speech but will merely indicate the structure of it. The nature of this skeleton plan will depend upon the general end toward which you aim. If your object is to entertain, the plan will normally contain only the attention step and will follow the method of the one-point speech.[1] It will look something like the outline which follows:

General End: To Entertain; Specific Purpose:__

Attention step

I. (Statement of the central entertaining idea)_____
 A. (Illustration)_____
 1. (Detail)_____
 2. (Detail)_____
 3, 4, etc._____
 B. (More support)_____
 C. (More support)_____
 D, E, etc._____
II. (Restatement of central entertaining idea)_____

If, however, your object is to inform, the skeleton plan will contain attention, need, and satisfaction steps. In each step there will be one or more main points each of which will require amplification and support very much as if it were a one-point speech itself. Your skeleton plan will therefore be somewhat like this:

[1]See p. 238 ff. and pp. 318-319.

General End: To Inform; Specific Purpose:___

Attention step

I. (Opening statement)_____
 A. (Support)_____
 1, 2, etc. (Details)_____
 B. (Support)_____
II. (Statement or restatement)_____

Need step

I. (Statement of need for information)_____
 A. (Main supporting statement)_____
 1, 2, etc. (Support)_____
 B. (Main supporting statement)_____
 C, D, etc._____
II. (Pointing statement relating to audience)_____
 A, B, etc. (Support)_____
III. (Summary statement)

Satisfaction step

I. (Statement of subject, including preliminary summary)_____
 A. (Statement of first main division of subject)_____
 1. (Support)_____
 a. (Detail)_____
 b. (Detail)_____
 2. (Support)_____
 B, C, etc. (Statements of other main divisions of subject)_____
II. (Summary statement)_____
 A, B, C. (Recapitulation of main points)_____

When your talk is intended to convince, to stimulate, or to actuate, all five steps in the motivated sequence will be contained in your skeleton plan, and it will appear like the outline at the top of the next page.

General End: To Convince (stimulate, actuate); Specific Purpose:_____

Attention step

(Same form as for speech to inform; see p. 335.)

Need step

I. (Statement of need: the problem)_____
(Supporting detail, pointing, and summary: same form as for speech to inform; see p. 335.)

Satisfaction step

I. (Statement of idea or plan proposed)_____
A. (Explanation)_____
1, 2, etc. (Details)_____
B. (Main supporting statement)_____
1. (Support)_____
a, b, etc. (Details)_____
2, 3, etc. (Support)_____
C, D, etc. (Main supporting statements)_____
II. (Summary statement)_____

Visualization step

I. (Statement of negative projection)_____
A, B, etc. (Support or details)_____
II. (Statement of positive projection)_____

Action step

I. (Statement of action requested)_____
A, B, etc. (Support or recapitulation)_____
II. (Restatement or appeal)_____

Do not consider the skeleton plans above as rigid models; they are included merely to illustrate the general structure. The number of main points and the details of support will vary from speech to speech and cannot be determined in advance anyway. For a particular speech, merely lay out the general structure in the appropriate type of skeleton plan.

3. Then you are ready for the next step, namely, that of setting

down the main points of the speech. On your skeleton plan fill in the main points with statements of the main ideas you expect to present. See that these statements perform the functions required of them in that part of the speech in which they are used; that is, in the attention step see that they are designed to secure attention; in the need step, emphasize the need, and so on. Apply here the principles of arrangement—of proper sequence, coordination, subordination, etc.—previously studied in Chapter 14. At this stage an outline for a speech to convince might look like this:

Title — OUR PLENTY IS NOT SO PLENTIFUL

Attention step
- I. 125,000 160-acre farms become silt.
- II. Importance to your future.

Need step
- I. Principles vital to conservation.
 - A. Economy.
 - B. Foresightedness.
 - C. Preserving balance of nature.
- II. Past disregard of these principles.
 - A. Waste.
 - B. Lack of foresight.
 - C. Balance of nature ignored.
- III. Summary.

Satisfaction step
- I. Establish threefold program.
 - A. Planned valley programs.
 - B. Modern conservation methods.
 - C. Scientific research.
- II. Program follows vital principles.
 - A. Economy.
 - B. Foresightedness.
 - C. Regard for balance of nature.
- III. Past success of these measures.

Visualization step
- I. If plunder continues—
 - A. Destitution.
 - B. Weakening national defenses.
- II. Plan will prevent catastrophe.

Action step
- I. Delay no longer.
- II. People must realize the problem.
- III. You tell others about danger.

4. The final step consists of filling in this rough draft with detailed support and of revising, rewording, and rearranging the statements so that the result is logical and persuasive. Each item will be phrased as a complete sentence so that its logical relation to superior and subordinate points can be tested. You may find that you lack support for some statements; these you may have to omit, or you may be able to secure additional proof. Thus your outline will both change and grow until it has reached its final form. Then it will perhaps look like the full-content outline below. Notice the sense of thorough treatment which is obtained.[2] Even though there are a number of defensible plans different from the one the speaker argues for here, you cannot read through the outline without being at least partially convinced by it. Any good full-content outline for a persuasive speech should have this effect on the reader.

OUR PLENTY IS NOT SO PLENTIFUL

Attention step

I. We may think that the ground under our feet is solid enough, but each year 125,000 160-acre farms float down our rivers as silt.

II. Did you know that many of our natural resources are in danger of total depletion?
 A. At present consumption rates, petroleum reserves may not last over twenty years.
 B. The number of trees cut for commercial use exceeds the new growth by fifty per cent.

III. You can be directly affected by this danger.
 A. Shortages of wood, coal, and oil will mean less fuel for your homes.
 B. Erosion and sedimentation mean a scarcity of food and water.
 C. Depletion of resources could endanger our defense in war time.

IV. You need to know how a national catastrophe can be prevented.

[2]Students who have studied elsewhere the making of "briefs," or logical outlines, in contrast to rhetorical outlines for persuasive speeches, will observe that the full-content outline based on the motivated sequence is really a combination of the two.

Need step

I. Three principles are vital to any conservation program.
 A. We must make the most of what we have.
 B. We must renew what resources we can.
 C. We must preserve the balance of nature.

II. In the past these "musts" have been ignored.
 A. Irreplaceable metals and oils have been wasted.
 1. Petroleum and petroleum products have been mercilessly exploited.
 a. Van Hise estimates that for every barrel used, five are left unrecoverable in the ground.
 b. According to the National Resources Board, the heat value of the gas wasted at Kettleman Hills in 1930 was equal to a year's energy output at Hoover Dam.
 2. Copper mines were abandoned before the ore was exhausted.
 a. It is now too expensive to reopen the water-filled shafts.
 b. We are being forced to import more and more of our copper.
 3. Stuart Chase says that the avoidable waste in mining coal in the United States is thirty-five per cent, compared to five to ten per cent for Europe.
 B. No provision was made for renewing resources.
 1. Early settlers looked upon America as infinitely wealthy.
 a. When cotton fields became sterile, farmers simply moved to new land.
 b. Up to now, lumber companies have assumed a never-ending supply of high-grade timber.
 2. This lack of foresight has started a vicious chain of spoilage.
 a. With the forests went the protective soil covering of decayed leaves and pine needles.

b. Rain and melted snow rushed down the hillsides instead of being gradually absorbed by this cover.
c. Precious topsoil was carried away by the surging waters.
i. The torrents eroded gullies in the farmlands.
ii. The silt thus formed polluted the water supply.

C. The interrelation of natural resources has been ignored.
1. What happened in Decatur, Illinois, is a glaring example.
a. In 1922 this city built a two million dollar dam across the Sangamon River.
b. In 1946, silt had deprived the reservoir of 26 per cent of its capacity.
c. The city had not taken heed of the shift to intertilled crops in the watershed area.
i. Corn and soybeans had replaced hay, grass, and grain.
ii. The lack of close-growing crops increased erosion.
d. Decatur must soon invest more money to reëstablish its water supply.
2. Taxpayers of Baltimore are paying for the poor farming methods in the upper river valleys.
a. Sediment from the farms clogs the harbor.
b. In a century, the city has paid 17 million dollars to dredge 111 million cubic yards of sediment.

III. Past disregard of the principles vital to conservation makes it imperative that we observe them now.

Satisfaction step

I. A threefold program is the only way to meet the urgent need.
A. Planned programs for whole river valleys should be established.

B. Reforestation and proper soil practices should be instituted.
C. Expert scientific advice should be provided.

II. Such a program satisfies the three "musts" for effective conservation.
A. By establishing valley programs, we will restore and maintain the balance of nature.
1. Forests can be restored in watershed areas to prevent floods and erosion.
2. Below the watershed area, dams can be constructed.
a. They will prevent floods in the lower valley.
b. They will furnish electric power.
c. They will maintain water supply.
3. Below the dam, land can be reclaimed for cultivation.
a. Arid land can be made productive by irrigation.
b. By growing the proper crops fertility can be maintained.
B. By applying modern methods of forestry and farming, we can produce more and still replenish the land.
1. According to the NEA report, 70 million acres can be cleared, drained, or irrigated to make suitable farmland.
2. The quality of the soil can be improved.
a. Crop rotation prevents excessive erosion and restores nitrates.
b. Proper fertilization will increase productivity.
3. Reforestation will supply the necessary lumber and soil protection.
C. By providing for scientific research we can get the most from irreplaceable mineral resources.
1. The most efficient methods of extraction and refining can be worked out.
2. The possibility of new mines and oil fields can be explored.

3. Synthetics can be developed for the time when we do run out of natural resources.

III. Results already obtained guarantee the success of such a program.

A. Harnessing the Colorado River has resulted in benefits for the whole valley.

1. Hoover Dam has conquered the floods which threatened the Imperial and Yuma valleys.
2. Farmers in these valleys can now irrigate their lands.
3. Navigation above and below the dam has been extended and improved.
4. According to the Department of the Interior, the dam has produced 130 million kilowatt-hours of energy.
 a. It will in fifty years return the entire cost.
 b. It has returned over $290,000 to the United States Treasury each month.

B. Startling results have been achieved from farming with modern conservation methods.

1. In a study reported by the NEA, the average annual increase for the four million acres where conservation was practiced was 36 per cent.
2. Farmers grew 1,300,000 more bushels of corn on 32,000 fewer acres.
3. Their average income was $4.90 per acre higher than that of other farmers.

C. C. E. Behre of the Forest Service says that saw-timber growth is now about 3 billion board feet greater than the 1938 estimate.

D. So far scientists have been responsible for important advances in conservation.

1. The Bureau of Mines developed a way to make potassium, formerly imported from Germany, out of potash rock.
2. Between 1931 and 1936, newly discovered oil fields averaged 580 million barrels a year.

Visualization step

I. If we don't stop destructive practices now, the damage will be irreparable.
 A. We will find ourselves without coal and copper, loam and white pine.
 1. Industry will decline for lack of raw material. (Description of ghost town)
 2. When the soil can no longer feed our growing population, famine will strike. (Description of famine in China)
 B. Our lack of economy will lower our resistance to possible enemy invaders.
II. By valley projects, by renewing the soil and forests, and by further scientific research, we can prevent a national catastrophe.

Action step

I. A unified conservation program can be delayed no longer.
 A. We don't want continued water shortages, dust storms, and floods.
 B. We don't want our children to be the victims of our own wasteful practices.
II. Action will come only when enough people are made aware of the problem.
III. You must help others understand the dangers we face.

Of course, outlines for speeches to entertain or to inform will differ from the one above since they will not contain all five steps in the motivated sequence. In all other details of form and content, however, they will be just as complete. In Chapter 14, for instance, the principal substance of an informative speech on National Parks was outlined; let us see how a complete speech on this subject might be outlined:

OUR NATIONAL PARK SYSTEM

Attention step

I. Did you know you owned property from Maine to California?
 A. You are part owner of some beautiful islands on the coast of Maine.
 B. You own one 140-millionth part of the biggest canyon in the world.

C. You even own large herds of bison, elk, and moose!

II. As a citizen, you are part owner of our National Park System.

Need step

I. Every citizen should know more about the National Park System he owns.
 A. As a taxpayer, he helps pay for it.
 B. As a traveler, he can enjoy its facilities for recreation.

II. Businessmen should be particularly interested in the country's largest recreational enterprise.
 A. The story of its expansion is an interesting one.
 B. The present size and variety of the parks are surprising.

Satisfaction step
(Preliminary summary)

I. This brief description of our National Park System will cover three main points: its development, its sources of revenue, and its most interesting natural features.
 A. Our park system developed as our country grew.
 1. (Details[4])_____
 B. Our national parks get revenue from varied sources.
 1. (Details[4])_____
 C. Our parks have many unique points to interest you.
 1. (Details[4])_____

(Final summary)

II. Remember that you are part owner of our National Park System.
 A. The Park Service operates the parks as the agent of your government.
 B. A few cents a year in taxes from each of you provides the millions to finance the park system.
 C. Your parks are filled with beauty and novelty worth visiting.

[4]Details of information are omitted here and below; for complete details see pp. 280-283.

The key-word outline

WHEN THE speech has been constructed in detail and made into a full-content outline, you are about ready to begin your oral practice. The key-word outline is an excellent aid to memory in this process. It consists of an outline the indentation and symbols of which are the same as that of the full-content outline, but in which the full statements of the full-content outline are boiled down to key-words that can be more easily remembered. In this condensed form the outline may be photographed in the memory so that the sequence of ideas is kept quite clear. The key-word outline is for the purpose of memorizing the sequence while preparing and practicing the speech, and is not to be used as a prod or crutch while presenting the speech to the audience. Some speakers do use such an outline during the speech, but the result is often disastrous to the effectiveness of the presentation. If you cannot remember the sequence of ideas in your speech, you have not prepared it thoroughly enough, or you have practiced it aloud too few times. Specific quotations or figures may, of course, be read from note cards for the sake of accuracy.

The following is a sample key-word outline based on the full-content outline beginning on page 338.

Title — OUR PLENTY IS NOT SO PLENTIFUL

Attention step

I. 125,000 160-acre farms become silt.
II. Know danger to natural resources?
 A. Petroleum gone in 20 years.
 B. Timber cut 50% more than growth.
III. Shortages of fuel, food, water may affect you directly.
IV. Know how to prevent catastrophe.

Need step

I. Three principles of conservation: economy, foresight, preserving balance.
II. Past disregard.
 A. Minerals wasted.
 1. Petroleum exploited.
 a. Van Hise.
 b. National Resources Board.

2. Copper mines abandoned.
 a. Water-filled shafts.
 b. Forced to import.
3. Chase on avoidable coal waste.

B. No provision for renewing.
1. Early settlers.
 a. Cotton fields.
 b. Lumber companies.
2. Chain of spoilage.

C. Interrelation ignored.
1. Example of Decatur.
 a. 2 million dollar dam.
 b. Capacity lowered 26%.
 c. Shift to intertilled crops.
 d. Must invest more money.
2. Baltimore.
 a. Harbor clogged.
 b. Figures on dredging.

III. Must observe principles now.

Satisfaction step

I. Threefold program.
A. Valley programs.
B. Reforestation, soil practices.
C. Scientific advice.

II. Program satisfies "musts."
A. Valley programs restore balance.
1. Forests prevent floods and erosion.
2. Constructing dams: floods, power, water.
3. Reclaim land.
 a. Irrigation.
 b. Suitable crops.

B. Modern forestry and farming.
1. 70 million acres reclaimable—NEA.
2. Improving soil.
3. Reforestation.

C. Scientific research.
1. Efficient extraction and refining.
2. New mines, oil fields.
3. Synthetics.

III. Previous results insure success.
A. Colorado valley benefits.
1. Hoover Dam prevents floods.

2. Water for irrigation.
3. Navigation extended.
4. 130 million kw.-hrs. of energy.

B. Results of modern farming—NEA.
C. Saw timber growth—Behre.
D. Scientific advances: potassium, oil.

Visualization step

I. No change—irreparable damage.
A. Industrial decline, ghost towns, and famine.
B. Possible invasion.

II. Threefold program: no national catastrophe.

Action step

I. No delay.
II. People must be aware of the problem.
III. Help others understand the dangers.

The outline of the technical plot

SOMETIMES you may wish to examine your full-content outline minutely for the purpose of discovering weaknesses which are not readily apparent. For the purpose of this analysis an outline of the technical plot of your speech may be made. Lay your completed full-content outline on the table, and beside it another sheet of paper. On this second sheet, set down line for line and symbol for symbol a statement of the technical devices which you have employed. Where you have used statistics in the content outline, set down the word "statistics" in the outline of technical plot, together with a brief statement of their functions.

In like manner indicate all the various forms of support, attention factors, forms of imagery, motive appeals, methods of development, etc.

From this description, the outline of technical plot is seen as a testing device. By means of it you can determine whether your speech is organically sound; whether there is adequate supporting material; whether you have used too much of the same kind of material; whether the various appeals are well adapted to the audience and occasion. Many speeches, of course, do not need to be tested so thoroughly, and experienced speakers develop the ability to make this analysis without the necessity of working out

an outline of this type. For the beginner, however, there is no more effective method of testing the actual structure and technic of his proposed speech. The following sample[4] is an outline of the technic employed in the full-content outline printed earlier in the chapter (p. 338 ff.).

Attention step

I. Startling statement of fact.

II. Rhetorical question, appeal to fear.

A, B. Specific instances, novelty of size.

III. Statement relating subject to audience.

A, B, C. Detailed application to audience; vital attention factor.

IV. Summary restatement relating subject to audience.

Need step: developed to show a need for a change

I. General statement of standards by which situation is to be judged.

A, B, C. Statements enumerating these standards, based on motive appeals of preservation of the race, saving, fear, organizing.

II. General statement of the need.

A. Statement relating need to the first standard; appeal to saving.

1. Statement of fact for support.

a, b. Testimony and statistics referring to specific instances.

2. Specific instance.

a, b. Description of effects.

3. Testimony referring to a specific instance, statistics.

B. Statement relating need to second standard; appeal to preservation of the race, organizing.

[4]By no means all available terms approved for use in structural outlines are used in this sample. Additional terms may be found useful by the student, either those in the text or, when none suitable is found there, those of his own coinage.

1. Statement of fact by way of explanation (historical reference).
 a, b. Examples.
2. Factual illustration.
 a, b, c. Cause and effect sequence to develop illustration.
 i, ii. Further effects for ramification.

C. Statement relating need to third standard; appeal to organizing, fear.
1. Factual illustration used as support.
 a, b. Statistics.
 c. Statement of fact.
 i. Specific instance as explanation.
 ii. Effect.
 d. Conclusion based on preceding statements.
2. Another factual illustration used as support.
 a. Statement of fact.
 b. Statistics as support.

III. Summary: restatement of the general need.

Satisfaction step: developed to secure belief in plan proposed

I. General statement of the plan proposed.
A. Statement explaining first part of the plan.
B. Statement explaining second part of the plan.
C. Statement explaining third part of the plan.

II. General statement that plan meets need in terms of standards set up.
 A. Statement that first part of plan meets third standard; appeal to saving, organizing.
 1, 2, 3. Enumeration of results of projected plan.
 2a, 2b, 2c. Further effects.
 3a, 3b. Explanation.
 B. Statement that second part of plan meets second standard; appeal to saving, preservation of the race.
 1. Statistics, testimony.
 2. Statement of fact as support.
 a, b. Specific methods as explanation.
 3. Explanation of the way plan meets standard.
 C. Third part of plan meets first standard; appeal to saving.
 1, 2, 3. Enumeration of projected results.

III. Statement indicating successful operation of plan; appeal to imitation.
 A. Specific instance of successful operation of first part of plan.
 1, 2, 3. Statements of fact for ramification.
 4. Statistics, testimony.
 a, b. Further statistics for additional proof.
 B. Instance of successful operation of second part of plan.
 1, 2, 3. Statistics and testimony referring to a specific instance of operation.

C. Testimony and statistics indicating success of second part of plan.
D. Statement indicating success of third part of plan.
1, 2. Statistics referring to specific instances.

Visualization step: developed by the method of contrast; combining negative and positive projection of future conditions

I. Projection of future conditions with present defects unremedied.
A. Specific instance of consequences; appeal to saving.
1, 2. Detailed descriptions appealing to fear and revulsion using visual, auditory, and olfactory imagery.
B. Another specific consequence; appeal to patriotism.
II. Projection of future conditions with proposal adopted; appeal to pride, patriotism.

Action step

I. Statement emphasizing urgency of need.
A. Specific restatement of present need.
B. Statement underlining future need; appeal to sympathy. (Parallel structure of A and B for emphasis)
II. Statement of condition for action to meet the need.
III. Personal appeal for audience action.

Of course, not all speeches require as detailed or complete a development as the ones outlined above. The number of sub-points and the quantity of proof will vary greatly with the subject and purpose of the speech. Regardless of this fact, however, each part should be clear and accurate.

At this point, you may inquire, "What has happened to the

traditional divisions of material which I learned in a previous composition course? What has happened to the *introduction, body,* and *conclusion*?" The relation between these traditional divisions and the five steps of the motivated sequence is shown on the chart which is included in the Preface. If you wish to study that chart you will see that while taking care to include each of the traditional divisions, you can still follow the thought process of the listener to which the motivated sequence is adapted. It is much easier to keep this process in mind, however, by labeling the steps of the motivated sequence clearly on the outline and developing each step with its function clearly in mind. You will find, therefore, that for outlining, the method in this chapter is superior.

Of course, the only way to develop skill in outlining is to examine critically the outlines prepared by someone else and to prepare outlines of your own. A number of problems are suggested at the end of the chapter to provide this sort of practice. Further outlines are presented here for your study and criticism. Examine them carefully, *noting both their good and bad points.* Apply to them the tests for a good outline explained above and in Chapter 14, and determine whether their structure and content are both clear and psychologically adequate. The first is an outline of a speech prepared by Charles C. Higgins at Purdue University explaining gas-turbine engines to a group of engineering students.

Outline	*Technical Plot*
I. Power is the master of time and distance.	*Attention step: Arouse interest by striking comparison.*
A. Today, distance is measured in time units.	
1. Last Sunday morning, I rode downtown on a bus in 18 minutes.	
2. Later that same day, a P-80 from the Air Show flew the same distance in 8 seconds.	
B. But speed depends on driving power.	*Direct attention toward the subject.*
1. Why can the P-80 go so fast?	
2. Because of its powerful gas-turbine engine.	

II. You engineering students should learn all you can about gas turbines.

Need step:

A. As future engineers, you may need to apply gas-turbine power to the units you design.

Pointing—the importance of the subject to this audience.

B. Your personal car or plane may be gas-turbine powered in the future.

III. Consider the main parts of the gas turbine from front to rear: the compressor, the combustion chamber, and the turbine rotor.

Satisfaction step: Initial summary.

A. The compressor squeezes the air into the combustion chamber.

Detailed information in space sequence.

1. The compressor may have one of two possible arrangements.

a. The centrifugal compressor has a single rotor with blades shaped to take the air in at the center of the rotor and fling it outward into a collector ring connected to the combustion chamber.

Details on first main topic: Use drawings to show difference between two types.

b. The axial compressor uses a number of rotors (usually 7 to 11) composed of many windmill-like blades which decrease in size toward the combustion chamber.

i. The air is thus compressed by the large number of blades and the decreasing size of the rotors and blades.

B. The combustion chamber mixes and burns fuel with the compressed air.

Second main topic developed by detailed explanation:

1. Combustion chambers may be arranged in one of two ways.

a. The centrifugal compressor usually requires a number of small radially arranged chambers which are connected to the collector ring.

Two types shown by diagrams and pictures.

b. The axial compressor feeds the air into a single large combustion

1. The compressor packs the air in.
2. The combustion chamber expands the air.
3. The turbine rotor absorbs the energy of the expanded air or passes it to the jet.

Restatement of three main topics.

B. Each component may have one of two internal arrangements.

Reiterate two alternate types.

C. All three components in assembled form produce the tremendous power of the gas-turbine engine.

Concluding statement.

The following is the outline of a speech prepared by Herschel Womble of the University of Denver for a presumed audience composed of the directors of a museum. The purpose of the speech was to raise money for an anthropological expedition.

Outline	*Technical Plot*
I. Parts of South America have never been explored anthropologically.	*Attention step: Direct attention to basic elements of problem: Define. Narrow the question. Use historical data.*
A. The Highlands of Eastern Brazil is the largest blank spot on the map.	
1. Inaccessible.	
2. Hostile natives.	
B. Has never been covered by an anthropologist.	
II. The problem is how to get to the area.	*Need step: Show causes of problem. Make certain audience is aware of problem. Show why problem exists.*
A. Highland rivers are hard to navigate by boat.	
B. There are no roads.	
C. Native packers offer labor problems.	
III. An air expedition is the only practicable way to explore this territory.	*Satisfaction step: Show that this plan is the best solution: Explain the plan. Demonstrate that it removes causes of the problem.*
A. Amphibian planes can find landing places in various parts of territory.	
B. The party could protect themselves.	
1. They could carry machine guns and automatic rifles.	

2. They could easily fly away if the going was too hot.
3. They would not be in the hands of native crews or porters.

C. A great deal of territory could be covered in a short time and at less expense than with other methods.
1. Preliminary exploration could be finished in six months.
2. The cost would be ten thousand dollars.

D. Other air explorations have succeeded. *Examples of operation.*
1. The Southwest has been mapped in this way.
2. Lindbergh's flights over Yucatan furnish added examples of the effectiveness of this method.

IV. This expedition will bring scientific light to what is now darkness. *Visualization step: Make results more vivid.*
A. Native life can be studied.
1. Their language.
2. Their customs.

B. Archeological finds are likely. *Project them into future.*
1. No doubt some artifacts will be found for the museum shelves.
2. Possibly we will find something the equal of the Chichen Itza or Cuzco.

C. The expedition will bring prestige to this museum

V. Finance this expedition. *Action step: Request definite action: Specific means by which individuals can help.*
A. Give all you can from your treasury.
B. Approach all those you are connected with and ask them to make up the difference necessary to put this expedition in the field.

PROBLEMS

1. Make a full-content outline of the speech beginning on page 466.
2. Outline the technical plot of the same speech (Problem 1).

3. Prepare a key-word outline of the speech referred to in Problem 1.

4. Go to hear some speaker and make a key-word outline of his speech while he is giving it. At home revise that outline into full-content form, putting in all the details you can remember. Submit both outlines to your instructor.

5. Construct each of the three types of outline for your next class speech.

6. With reference to the requirements as given in the foregoing pages and in Chapter 14, correct the two student outlines at the end of this chapter.



WORDING THE SPEECH

The outline of a speech sets forth its structure and contains all of the material to be used in supporting that structure, but leaves the speech yet in rough and unfinished form. The problem of phrasing it in vivid and compelling language, of making transitions from one point to another clearly and smoothly, of transforming the outline into a completely worded speech—this problem still confronts you. With the method of composition, whether the speech is to be written out and then memorized or is to be done orally through continued practice, we are not here concerned; adequate comment on that point was made in Chapter 7. But we are concerned with the wording itself. This chapter will consider, therefore, some of the principles that underlie the effective use of words, and will offer specific suggestions for guidance in their selection.

Accuracy of meaning

PRECISE meaning can be expressed only if words are precisely chosen. The man who told the hardware clerk that he had "broken the hickey on my hootenanny and need a thing'ma-jig to fix it,"

expressed his meaning vaguely; but his vagueness was only a little greater than that of the orator who proclaimed, "We must follow along the path of true Americanism." The latter sentiment is to be admired, but just what did the orator mean by it? Remember that words are only the symbols of meaning and that your listener may attach a different meaning to the symbol from what you intended. "Democracy" means a different thing to a citizen of the United States from what it means to a citizen of Soviet Russia. An "expensive" meal to a college student may seem quite moderate in price to a wealthy man. A mode of travel that was "fast" in 1850 seems slow a century later; likewise the "United States" today is not the same as it was in the days of George Washington—in area, population, industry, or even in much of its governmental structure. Nor are all members of a general class alike: Frenchman A differs from Frenchmen B and C; thus one must be careful in his use of class terms. Depending upon the type of "liberals" the audience has known it will variously interpret the meaning of your calling a statesman liberal. Students of general semantics[1] continually warn us to remember that words are not things or qualities or operations in themselves, but only symbols for them; our gravest errors of thinking and of communication arise from treating words as if they were the things to which they refer, universal and timeless in meaning.

If the speaker is to be thoughtful of the interpretation his audience will give to the word symbols he uses, he must be careful to choose words which express the exact shade of meaning he intends to convey. Although dictionary definitions are incomplete guides to the meaning which any particular listener will attach to the words you use, they do represent the commonly accepted meanings stated as precisely as possible. The careful speaker uses his dictionary constantly to verify or correct his choice of words. He is apt, moreover, to make frequent use of a book of synonyms (such as Roget's *Thesaurus*) in an attempt to

[1]For a more extended treatment of this subject, read *Language Habits in Human Affairs* by Irving J. Lee (Harper & Brothers, N.Y., 1941) and *People in Quandaries* by Wendall Johnson (Harper & Brothers, N.Y., 1946).

select words which exactly express the shade of thought intended For example, among the synonyms for the verb *shine* are the following: glow, glitter, glisten, gleam, flare, blaze, glare, shimmer, glimmer, flicker, sparkle, flash, beam. The English language is very rich in subtle variations of meaning like this. To increase the precision of your expression, make use of this variety in your choice of words.

Imagery

WE RECEIVE our impressions of the world around us through our senses. By means of the stimuli that impress themselves upon our eyes, our noses, our ears, and other sense organs, we learn of the world about us and respond to the situations we observe. The desire to live is always present, but only when we experience something like the sharp crackle of lightning as it strikes a nearby tree do we tremble with fear and look for some protection. In order to get a reaction from your audience, therefore, you must in some way stimulate them through one of their senses. But you cannot punch their noses, scatter exotic perfume for them to smell or give them delicious samples of the meal you are describing. The only senses through which you can reach them directly are the visual and auditory senses: they can see you, your movement and facial expression, and they can hear what you say.

Nevertheless, you can indirectly stimulate all types of sensation through imagery—through the use of words that have the power of producing imagined sensations in the one who hears them. Language is made up of a number of sound combinations called words which have become symbols for the sensations we have experienced. When I say "book," the direct sensation you get is the sound of my voice. But you pay little attention to the sound; the word has become a symbol for the sight of a certain object, or for the sight of printed pages, or the feeling of that object in your hand. The symbol "book" creates an image in your mind based upon past sensations that have been associated with that symbol. Through the effective use of image-producing words

therefore, you have the means by which you are able to stimulate indirectly any type of sensation of which your audience is capable.[2]

Reproduced and produced images

There are two types of images: one based on the memory of a past experience in its entirety; the other a new image produced by putting together in a new pattern details which have been experienced. Thus, if I describe a scene at the football game which you attended yesterday, I am able to reproduce an image of the experience you had; if, on the other hand, I describe a cricket match which you have never seen, by putting together details of clothing, action, and sound which you have experienced in another circumstance, I produce a new image in your mind.

The principle of reference to experience

Word symbols, moreover, are effective in direct proportion to the strength of the experiences with which they are associated. Some words have a stronger power to create images than others; for example, "wrench" is more vivid than "pull" simply because stronger sensations have been associated with it. For the man who has never seen a "dirigible," the word creates at best an indistinct picture; you must use language with which he is familiar or make comparisons to experiences which are common to him. Notice, for example, how much more vivid the image becomes when you say that the dirigible is like a "huge sausage, painted silver, moving rapidly through the air."

The principle of detail

Remember also, that while you can speak only one word symbol at a time, direct sensation is experienced in multiple form. A large number of detailed sensations are received at once. If you are to create a vivid image, you must take time to describe the details of the object or event you wish to make impressive. Except in rare instances, the details of sight, sound, color, movement, and the like must be included to make the image complete.

[2]See pp. 420-424 for a discussion of types of imagery.

A more complete discussion of various types of imagery will be presented in a later chapter. For the present, concentrate on using phraseology that describes concrete detail and is related closely to the experiences of your audience. Note how Robert J. Havighurst applied both these principles in the short passage from his speech on "The American Family" printed earlier on 258 ff., and how Henry W. Grady applied them in his famous address on "The New South" from which the following passage is taken:

> Let me picture to you the footsore Confederate soldier, as, buttoning up in his faded gray jacket the parole, which was to bear testimony to his children of his fidelity and faith, he turned his face southward from Appomattox in April, 1865. Think of him as, ragged, half-starved, heavy-hearted, enfeebled by wounds and exhaustion—having fought to exhaustion—he surrenders his gun, wrings the hands of his comrades in silence, and, lifting his tear-stained and pallid face for the last time to the graves that dot the old Virginia hills, pulls his gray cap over his brows and begins the slow and painful journey.[3]

Simplicity of language

WHAT HAS been said about imagery must not be taken to imply, however, that the wording of a speech should be flowery and ornate. Straightforward simplicity both of words and sentences is usually far more effective than a flamboyant style. Use words that you know your audience will understand; use sentences such as you would in conversation with a friend. Make your language dignified, but not stilted; vivid, but direct.

On being admitted to the French Academy in 1753, the Compte de Buffon made an observation as true today as it was then: "Nothing is more opposed to the beauty of naturalness than the pains people take to express ordinary, everyday matters with an air of singularity or pretense; . . . accordingly they juggle with

[3]From an address at the New England Society Dinner in New York by Henry W. Grady, December 22, 1886.

diction, and fancy that they have refined the language, when they really have corrupted it by warping the accepted forms...."[4] You should particularly avoid words that are long, abstract, and technical.

Herbert Spencer illustrates this point in his *Essay on Style* by comparing two sentences:

> (1) "In proportion as the manners, customs, and amusements of a nation are cruel and barbarous, the regulations of their penal code will be severe."—How much better to have said—
>
> (2) "In proportion as men delight in battles, bullfights, and combat of gladiators, will they punish by hanging, burning, and the rack."

Billy Sunday, though by no means an authority on style, has given us another example of the same point:

> If a man were to take a piece of meat and smell it and look disgusted, and his little boy were to say, "What's the matter with it, pop?" and he were to say, "It is undergoing a process of decomposition in the formation of new chemical compounds," the boy would be all in. But if the father were to say, "It's rotten," then the boy would understand and hold his nose. "Rotten" is a good Anglo-Saxon word and you do not have to go to the dictionary to find out what it means.[5]

Use short words; use simple words; use words that are specific; use words whose meaning is obvious at once.

Loaded words

SIMPLICITY of language does not mean dullness or lack of color. On the contrary, a proper choice of simple words will add vividness to your speech. Many words contain within themselves not only the simple meaning, but in addition an aura of implied meaning. Such words are "loaded"; they have a strong effect on the reaction of an audience. Observe your own reaction to the following words: man, fellow, guy, person, savage, cheapskate, piker, chiseler, sportsman, father, dad, baron, miser, dictator. Al-

[4]From *Discours sur le Style* by Buffon.
[5]From *Essentials of Speech* by J. R. Pelsma (Crowell, N.Y., 1924), p. 193.

though each of these words denotes a human being, what different types of human being they suggest!

Meaning derived from associations

Many words become loaded with meaning as a result of experiences with which they have become associated. Thus, since the repeal of national prohibition, places where liquor is sold have come to be called "taverns" in order to avoid the unpleasant association with experiences that were common to the old saloon. The word "politician" suggests to many people a scheming, dishonest man, making promises which he does not expect to keep and uttering pious platitudes while he secretly accepts illegal compensation from "special interests"; this picture has been repeatedly painted of him in cartoon, fiction, and by opposing politicians. Yet the intrinsic meaning of the word denotes only one who is occupied in the management of public affairs or who works in the interest of a political party.

Since different people have different experiences, the connotation of words varies a great deal, and you must be tactful in adapting words to the audience. Shoe clerks, for example, tell a woman, "Madam, this foot is slightly smaller than the other," instead of "That foot is bigger than this one." Observe in the following example how Dr. Ernest F. Tittle uses words loaded with associations in his description of words themselves.

> There are colorful words that are as beautiful as red roses; and there are drab words that are as unlovely as an anaemic-looking woman. There are concrete words that keep people awake; and there are abstract words that put them to sleep. There are strong words that can punch like a prize-fighter; and weak words that are as insipid as a "mama's boy." There are warm, sympathetic words that grip men's hearts; and cold, detached words that leave an audience unmoved. There are warm, sympathetic words that lift every listener, at least for a moment, to the sunlit heights of God; and base words that leave an audience in the atmosphere of the cabaret.[6]

[6]From a commencement address before the Northwestern University School of Speech by Ernest F. Tittle, June 1924.

Meaning derived from the sound of the word

Some words gain a particular value from the very sounds they contain. Such words as hiss, crash, rattle, slink, creep, bound, roar, and the like suggest by their sound the full extent of the idea they express. The poems of Edgar Allan Poe and of Vachel Lindsay abound in words of this kind—clanging, tinkle, mumbo-jumbo, etc. As H. A. Overstreet has said, "There are words that chuckle; words that laugh right out; words that weep; words that droop and falter."[7] A proper appreciation of the sound value of words will help to make your speaking vivid.

Triteness

WORDS, EFFECTIVE in themselves, are often made ineffective by too continued use. A phrase that is powerful when first used is stripped of its significance by repetition and serves only to display a lack of originality in the speaker. Thus, when one says that he "sat down to a sumptuous repast placed on a table loaded with delectable delicacies," he is not only violating the rule of simplicity but is using worn-out phrases as well. The words "gorgeous," "lovely," "adorable," "darling," and others have recently been so overworked that they are no longer as effective as they once were. Figures of speech especially are likely to become trite; avoid such expressions as "sleeping like a log," "dead as a doornail," and "pretty as a picture." On the other hand, in attempting to be original, beware of grotesque combinations and mixed metaphors. The speaker who spoke of a dump heap as a "picturesque eyesore" was original, but ludicrous; and the man who remarked that "The years roll on, drop by drop," was unable to subdue the laughter of his audience. Notice, in contrast, the following: "We must brush aside the robes of rhetoric and reach down to the ribs of reality."[8]

[7]From *Influencing Human Behavior* by H. A. Overstreet (W. W. Norton & Company, N.Y., 1925).

[8]From a speech by Newton L. Margulies. Printed in *Vital Speeches of the Day*, Vol. XI, December 1, 1944, p. 120.

Slang

SLANG WORDS and phrases are sometimes both acceptable and effective. They often represent a transitional stage between new and accepted usage. When a slang phrase is inherently precise or vivid it often becomes a recognized mode of expression; but too often, slang is but temporary and weak. It is never wise to use slang on dignified occasions, and but rarely on others, except when strength is gained by doing so. College slang is notably weak in its tendency to become trite and to substitute one word for a variety of more specific and effective ones. Thus, a young lady is "sharp," but so is the football game, the chocolate soda, the dance, the class lecture, and the pair of shoes! The young man is "smooth"; the orchestra is a "hot outfit"; everything is "out of this world"! To use slang with care is no sin; all the terms just listed may be very expressive when sparingly used, but to employ slang merely to avoid the search for more precise words is slipshod and inexcusable.

Connective phrases

WORDING a speech involves more than mere vividness of description and precision of phraseology. Unlike written composition, speeches, of course, cannot be divided into units by paragraph indentation and the use of underlined headings. The relation between the points of a speech must be made clear by the wording itself.

Preliminary and final summaries, such as those already described in Chapter 16 and more fully explained in Chapter 20, are useful in mapping for the audience the road you intend to follow and in reviewing it when you are through. But you must continually set up signposts as you go along to assist your audience in following you. For this purpose, you will find a variety of connective phrases useful. The following list contains a few of the more common ones:

Not only . . . but also . . .
In the first place . . . The second point is . . .
In addition to . . . notice that . . .
More important than all these is the fact that . . .
In contrast to . . .
Similar to this . . . is . . .
Now look at it from a different angle . . .
This last point raises a question . . .
You must keep these three things in mind in order to understand the importance of the fourth . . .
What was the result of this . . . ? Just this: . . .

The clarity of a speech often depends upon the effectiveness of the connective phrases which the speaker uses. Expand your list until you can frame transitions easily and smoothly without making the shift too obvious and jerky.

Building a vocabulary

THE LARGER your working vocabulary, the easier will wording your speech be. Wide reading, close observation of the language of cultured people, even the systematic attempt to "use a new word every day"—all these have been frequently recommended as methods of building a vocabulary. More important to the speaker, however, is the process of putting into active use the vocabulary he already possesses. Most people know the meaning of ten times as many words as they actually use. Work to transfer these words from the vocabulary you merely understand to the vocabulary you can accurately employ. Practice putting words together so as to bring out their latent imagery. Great speakers are noted not so much for the large words they use as for the skill with which they combine the simple words of the average man's vocabulary to state even complicated ideas vividly and precisely.[9]

[9]For further suggestions about using accurate and effective words, see also the Reference Manual, pp. 652-658.

PROBLEMS

1. Prepare to present orally brief descriptions containing vivid imagery of one or two simple things like the following:

Sailboats on a lake.	A cold roast beef sandwich.
A faulty loud-speaker.	Kitchen on Sunday noon.
Frogs in the biology laboratory.	Traffic at a busy intersection.

2. Clip a half-dozen advertisements from a current magazine; in each one, point out the imagery employed; and explain how it made use of the principle of reference to experience and the principle of detail.

3. Find as many samples of imagery as you can in the speeches by Mr. Havighurst (p. 258) and Dr. Tittle (p. 428).

4. Prepare to describe orally some personal experience, or some event which you have witnessed. Employ imagery vivid enough to make your audience re-live the experience with you.

5. Compile a list of synonyms for the following words: good, active, brutal, plan, group, school, game, house, walk, speak, quickly, smile. Expand this list to include synonyms of other common words. Note the different shades of meaning carried by the various synonyms.

6. For each of the words listed below, set down two or more *different* meanings that word is frequently used to convey. Add to this list other such "multiple-meaning" words.

average	good	popular
fair	normal	right

7. Make a list of "loaded" words, putting in one group those words and phrases to which members of your class would react favorably, and in another group those to which a feeling of dislike is attached.

8. Pick out twenty loaded words used in the speech by Dr. Tittle beginning on page 428, and indicate whether they are favorably or unfavorably loaded.

9. In the library find a speech by Edmund Burke, one by Daniel Webster, and one by Abraham Lincoln. Compare the wording in these three speeches on the basis of (A) simplicity, (B) vivid imagery, and (C) use of loaded words.

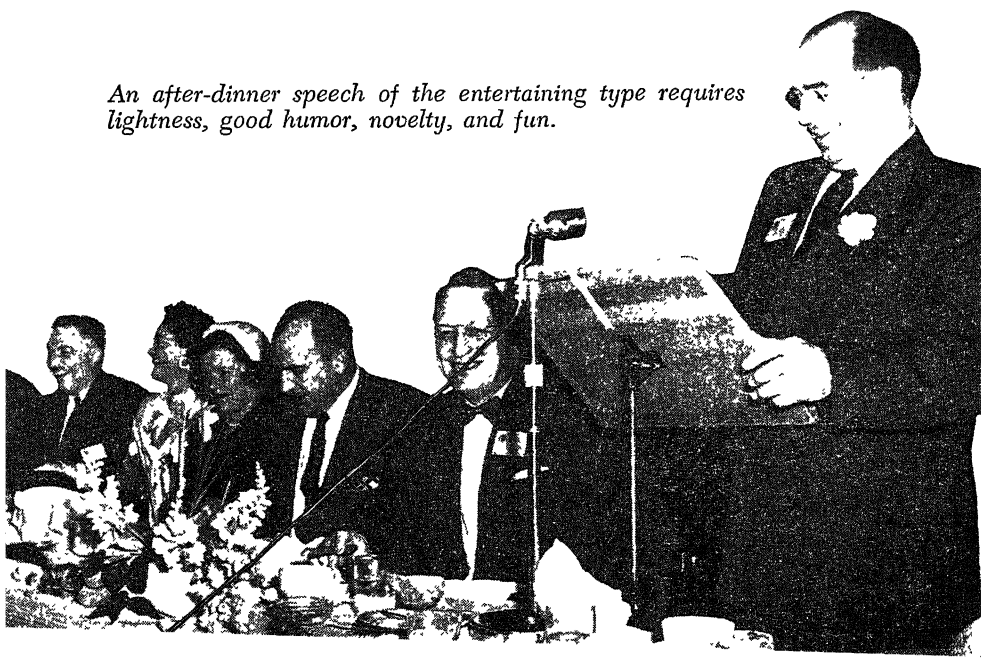
10. Expand the list of connective phrases listed on page 367 until you have twenty or more; make a short speech in which you use as many of them as possible.

BASIC TYPES OF SPEECH

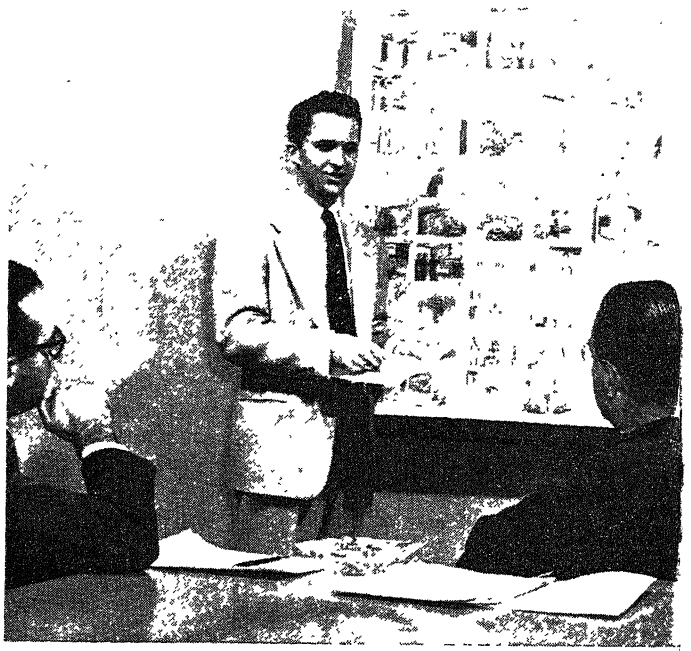
In most speaking situations present in social, professional, community, and national life, men try to fulfill one or more of the basic purposes of speech—they speak to entertain, to inform, to stimulate, to convince, or to actuate an audience. In this part, you will apply the general principles of speech preparation and delivery you have studied to these basic types of speech. You will study in more detail such matters as humor, informative summary and detail, imagery, and logical reasoning as they are related to these basic types. In addition to a discussion of the basic speech types, this part includes a chapter on the handling of questions and objections likely to arise during and after many speeches.

PART 4

An after-dinner speech of the entertaining type requires lightness, good humor, novelty, and fun.



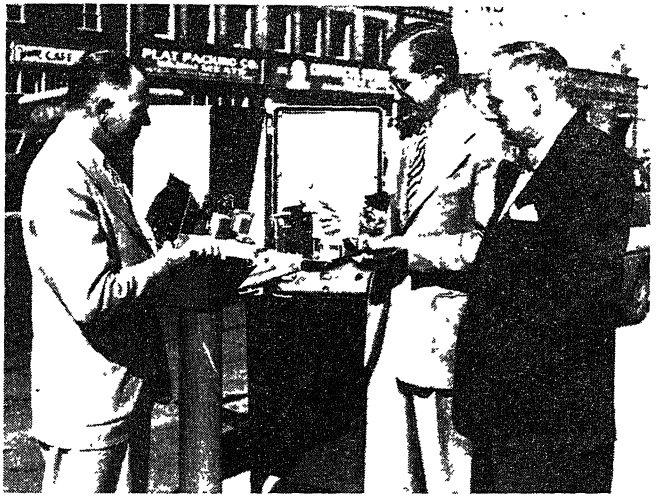
The ability to present information to others clearly is often of vital importance. In the top picture, an advertising man for General Electric reports to his supervisors on a motion picture for which he will have the responsibility of the planning, production, and distribution. Below, a U. S. Coast Guard pilot briefs his crew before they take off on an aerial survey.





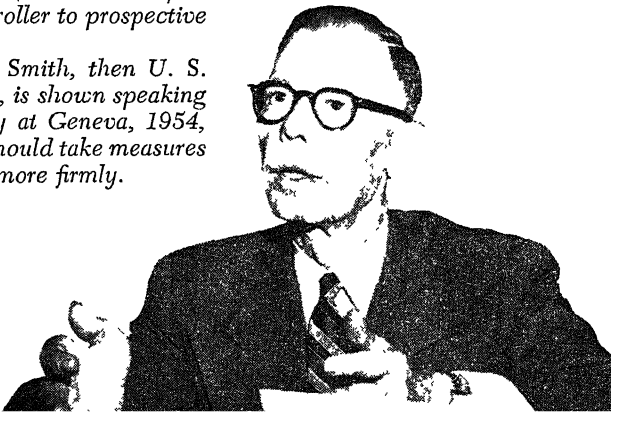


The commencement exercise requires a speech to inspire high ambitions and ideals.



Salesmen must present convincing proof that their products will be valuable to the customer. Above, a salesman (center in the picture) shows a traffic controller to prospective customers.

Below, Walter Bedell Smith, then U. S. Under Secretary of State, is shown speaking to convince the assembly at Geneva, 1954, that the United Nations should take measures to establish its authority more firmly.



CHAPTER 19 THE SPEECH TO ENTERTAIN

One of the universal demands of humanity is for enjoyment and, in the capacity of a public speaker, you may often have the privilege of furnishing entertainment to satisfy this demand. Many speakers neglect this part of their training and, when they attempt to entertain, succeed only in boring their audiences. On the surface, to entertain people would seem easy, but this is far from the fact; a good deal of practical experience is necessary to accomplish this end with ease and tact.

A warning must be sounded at this point against the common misconception that a speech must be funny in order to be entertaining. Many times entertainment may be provided by presenting novel and interesting information; the experiences recounted by travelers or gossip about unusual people and events may form the basis of an extremely entertaining discussion. Indeed, nearly anything which would provide interesting conversation for the audience you are addressing may be entertaining material for a speech. Material of this sort is presented, however, not to impart a basic understanding of the subject but to provide an interesting diversion. Careful explanation is

omitted in favor of lively description and choice tidbits of novelty. Nevertheless, although humor is not essential as the basis of every entertaining speech, it is certainly an important element.

Moreover, entertainment, whether provided through humor or through novelty, is often necessary in a speech the basic purpose of which is more serious. Audiences which have been fatigued by a long program preceding your speech may require an abundance of entertainment along with your more serious discussion. Remember, therefore, that the suggestions presented here have a wider application than merely to the situations discussed, where entertainment is the sole or primary aim.

Typical situations requiring speeches of entertainment

THE OCCASIONS at which speeches of entertainment are given are many and varied, but we may roughly classify a few. (1) *Parties.* Social occasions sometimes offer the opportunity for an entertaining speech. More often, conversation takes the place of a speech, but when the gathering is large, a special program is frequently arranged. (2) *Club meetings.* Organized groups—religious, social, and political—often arrange sessions that are frankly for the purpose of entertainment. Speeches are frequently included. (3) *Dinners.* The after-dinner speech is no doubt the most common type of entertaining speech. Certainly it is the best known, the most abhorred when poorly done, and the most enjoyed when cleverly done.[1]

The purpose: to entertain the audience

UPPERMOST in your mind must be a consciousness that entertainment is your purpose; everything else must be subordinated. Nevertheless, you must remember that an occasional serious

[1]Some special comments on the after-dinner speech, whether to entertain or to inform, will be found in Chapter 28.

thought may be injected for mild contrast. However much people may like froth, they do not like froth alone. Underlying your jest and jollity, therefore, should be something a little more substantial—some sentiment of loyalty or appreciation for the group addressed or of the subject discussed. Sentiments of this sort, however, must never be allowed to dominate the purpose of the speech; they must be subordinated to their proper position as foils for the entertainment.

Some characteristics of delivery and content

REMEMBERING that you want your audience to have a good time, you cannot encourage enjoyment in others unless your manner suggests that you are enjoying yourself. Be genial and good-natured—this is of extreme importance—but beware of appearing as though you were forcing yourself. Do not put on the sickly grin of the lad who was bound he would laugh harder the more he was thrashed. On the other hand, stay clear of the scowling determination of the overzealous reformer. As Mr. Dooley put it, "Let your spakin' be light and airy." Be quick and alert, lively and animated; above all, don't let your speech drag. Over three centuries ago, Milton expressed the mood in these lines:

> . . . bring with thee
> Jest, and youthful Jollity,
> Quips, and cranks, and wanton wiles,
> Nods, and becks, and wreathéd smiles . . .
> Sport that wrinkled Care derides,
> And Laughter holding both his sides,
> Come, and trip it as ye go,
> On the light fantastic toe . . .

What you say ought to reflect the same mood as your delivery. Lightness, good humor, novelty, fun—these are the elements of which the entertaining speech is built.

Be optimistic. This is not the place to unload your troubles, or to be argumentative, or to paint a dark picture of the future

except in obvious fun. Be gay and let the troubles of tomorrow take care of themselves.

Avoid a complicated arrangement of ideas. Don't make your audience strain to understand you. Develop the speech around some one or two simple ideas that can be easily grasped. Be sure, however, that these few points have in them something novel or original.

Liberally sprinkle stories and illustrations through your speech. Do not rely on "canned" jokes. Humorous anecdotes and tales of your own or of someone else's experiences, however, will serve to illuminate the point you are making and should be used generously. Unless you are clever at turning phrases, avoid too much intervening discussion between your illustrations and descriptions; let one story lead naturally into another, each serving to bring out the point around which your speech is built. See that your tales are to the point; never drag one in by the heels.

The use of humor

INCORPORATE humor in your speech whenever it is appropriate. Humor, you must remember, ranges all the way from that which results in an inward chuckle to that which produces a loud guffaw. You do not have to make your listeners roar, but at least loosen them up to the point of smiling. There are a number of ways in which this may be done, but fundamental to all of them is a spirit of fun on the part of the speaker and *the ability to see and portray the incongruity of situations.* The man who takes his politics, or his religion, or his vocation for that matter, too seriously never laughs at them. Moreover, even when one has a playful attitude, if everything goes normally, he does not laugh. It is the out-of-order things which cause us to laugh. A big man on a big horse is not funny; but the same man astraddle a donkey so small that the stirrups almost reach the ground will cause the most matter-of-fact person to smile. But, you ask, how can a speaker put all this into practice? A brief enumeration of some forms of humor follows.

Exaggeration

Overstate an idea so much that it becomes absurd and yet leaves the original idea obvious. For example, "This traffic problem is becoming serious—the pedestrian has the right of way only after the ambulance picks him up." *(Arkansas Gazette)* The Reverend Sidney Smith is reported to have replied to one of his parishioners who complained of the heat, "Yes, it is very hot. Let us both take off our flesh and sit in the garden in our bones!" Of course, exaggeration is the basis of humor in many "tall tales" such as the one Louis Untermeyer tells about the rancher in the Texas Panhandle who went to town to borrow money on his ranch during one of those big—and what isn't big to a Texan?—dust storms. "Before I can let you have anything," said the banker, shouting above the high wind, "I'll have to go out and take a look at your place." " 'Twon't be necessary," said the rancher. "Here comes the place now."

Puns

The use of words with double meaning or those which sound like other words with a different meaning often provokes laughter. George S. Kaufman is reported to have announced, after having received a terrible run of low cards in an all-night bridge game, that he had been "trey-deuced." A financial writer recently said that the stock market slump "has had a sobering effect on Wall Street; money, however, is still very tight." *(London Opinion)* Pointing to the large number of automobiles in the repair shop with twisted radiator grilles and dented fenders, the mechanic referred to them as his "bumper crop." And when the outraged owner of a second-hand car exclaimed, "What—only three hundred dollars for this beautiful sedan? Do you realize I've owned this car for eight years and never had a wreck?" the dealer corrected, "What you mean is that you've owned this wreck for eight years and never had a car." Likewise, there is the haberdasher who showed a customer one of his most expensive shirts and said, "These wear like iron. They just laugh at the laundry." "Yes, I know," said the customer, unimpressed, "I have some just like

these. They came back with their sides split." And, of course, there is the classic example of the very particular matron who looked down her nose at the butcher and said, "I'll have two dozen chops, and see that you make them lean." "Yes, ma'am," replied the clerk meekly, "to the right or left?" Finally, there is the answer Johnny gave when the teacher asked why Lapland was so thinly populated: "Because there are so few Lapps to the mile."

Poking fun at authority or dignity

People like to see someone take a dig at those who are on top and even more at those who falsely think they are. A genial bit of poking fun was engaged in by a speaker in the Oxford Union at a time during President Truman's first administration when James F. Byrnes, then Secretary of State, was making a great many seemingly futile trips to confer with Russian representatives about European problems. "Truman fiddles," said he, "while Byrnes roams." And then there is the famous quip made by a member of the House of Commons when an extremely dignified and serious-looking cabinet member walked by: "There, but for the grace of God, goes God." Thomas A. Edison is reported by Louis Sobol to have begun a speech, after the toastmaster had given him a complimentary but very long introduction dwelling at length on his invention of the talking machine, by saying, "I thank the gentleman for his kind remarks but I must insist upon a correction. God invented the talking machine. I only invented the first one that can be shut off." Bennett Cerf tells about the inspecting colonel who stopped two soldiers staggering under the weight of a steaming kettle they were hauling from the mess truck. "Get me a ladle," he commanded. One of the soldiers rushed for it. The colonel dipped it into the kettle, swallowed a mouthful, gulped, and roared, "Do you call that soup?" "No, sir," came the meek reply, "that's the water we've been washing mess kits in."

Irony

Say something in such a way that the opposite meaning is obviously implied. While James A. Whistler, the famous American

painter, was being honored at a reception, a gushing woman bustled up to him and announced, "Oh, Mr. Whistler, I was out your way this afternoon and I walked right by your house!" To which Whistler replied, "Thank you so much, madam." Ambrose Bierce, in his *Devil's Dictionary,* defined an egotist as "a person of low taste, more interested in himself than me," and remarked that to be positive meant "to be mistaken at the top of one's voice."

Burlesque

The fundamental characteristic of burlesque consists of treating absurd things seriously or serious things absurdly. In this vein, the Duke of Manchester is reported to have said, "I believe that the energy expended by a society woman in one year is enough to lift Buckingham Palace 9¼ inches off the ground and hold it there 43 seconds." Louis Untermeyer tells of the Reno lawyer who said, "Some people object to divorce, but a large number of divorces proves that America is the land of the free." "Perhaps," replied the lawyer from New York, "but the steady persistence of marriage shows that it's also the home of the brave." The parody or take-off on something which is usually treated with seriousness often provides humor. A sense of incongruity can be developed by describing absurdities in the dignified language usually reserved for serious subjects, or by treating minor problems as if they were complicated and important. Edward C. Elliott, former President of Purdue University, in mock seriousness advised the new President of Wabash College at his inaugural dinner that the three essentials for success in his new office were "a sound stomach . . . to eat all the food placed before you in public, a good thick skin . . . for resisting your foes and particularly your friends, and an operation to remove your conscience, which for a president is a discouraging handicap."

Unexpected turns

Lead your audience to believe that you are going to say the normal thing; then say the opposite. Frederick Landis used this method while poking good-humored fun at Will H. Hays during a

program at which they both spoke: "I knew that he had been successful in politics for twenty years—and never had been caught at it." That the unexpected twist adds life to any type of humor is exemplified in many of the samples above. Often, it is the principal ingredient of humorous anecdotes. Louis Sobol tells of a distinguished scientist who was observing the heavens through the huge telescope in an observatory. Suddenly he announced, "It's going to rain." "What makes you think so?" asked his friend. "Because," said the astronomer, still peering through the telescope, "my corns hurt." The story is told of a woman who went to a psychiatrist confessing that her friends thought she was crazy. The psychiatrist asked for her symptoms. She said, "I like pancakes, that's all." "Well," replied the doctor, "that isn't a sign of insanity. I like pancakes myself." The old girl jumped from her chair, clapped her hands with delight in finding a kindred spirit, and exclaimed, "Really, doctor, I'm so glad. You must come visit me some day. I have two trunks full of pancakes in the attic!" During one of his campaign speeches, Theodore Roosevelt is said to have been continually interrupted by a heckler who kept shouting, "I am a Democrat." Finally, Roosevelt inquired gently, "May I inquire why the gentleman is a Democrat?" "My grandfather was a Democrat," replied the heckler, "my father was a Democrat, and I am a Democrat." "And suppose," asked Roosevelt, "that your grandfather had been a jackass, and your father had been a jackass, what would you be?" To the delight of the audience, the heckler shouted back, "A Republican!"

Peculiar traits of people

Tell about people who are not consistent with themselves, or illustrate peculiarities which are characteristic of certain classes of people. The musical show "Of Thee I Sing" obtained much of its humor by painting in bold relief the peculiar traits of certain types of politicians. During a supposed meeting of the Senate, for example, one "Senator" described a bridge hand as follows, "North had four aces; east held four kings; west, four queens; and south held four knaves—" whereupon the "Senator from Virginia" inter-

rupted with, "Mr. President, I object. The South would never consent to a hand like that." Then there were the three somewhat deaf gentlemen aboard a train near London, one of whom inquired, "What station is this?" "Wembly," answered the guard. "Heavens," remarked the second gentleman, "I thought it was Thursday." "So am I," exclaimed the third. "Let's all have a drink." And, of course, McTavish was the typical legendary Scotsman who bought only one spur; he figured that if one side of the horse went, the other was sure to follow. Likewise, it is said that two good friends, Father Kelly and Rabbi Levi, sat opposite each other at a banquet where roast ham was served. Serving himself liberally, the good father turned to his friend and said, "Rabbi Levi, when are you going to become liberal enough to eat ham?" To which the rabbi gently retorted, "At your wedding, Father Kelly." Then, of course, Uncle Ezra coming to town for the first time in twenty years saw a sign in the store window reading, "Ladies Ready to Wear Clothes." "Gosh," he remarked, "it's about time." In Hollywood, meanwhile, an absent-minded clerk waited on a movie star in a specialty shop. "I'd like a pair of shorts to wear around my gymnasium," she said. "Excellent," said the bemused clerk reaching for the tape, "don't you think we better measure it for size?"

These are only a few of the many ways in which the absurdities of life can be presented humorously.[2] After all, a great deal must depend upon your ability to see the contrasts, the incongruities of events around you. Watch the funny things that happen. Often the unusual little mishaps of word or action which occur before you speak will furnish you with spontaneous bits of humor. Moreover, don't take your speech too seriously. If you throw off all care and proceed to enjoy yourself, you will find that your own carefree attitude will help to produce a spirit of levity in your audience.

[2]Among recent collections of anecdotes and humor to which you may refer are Louis Untermeyer's *A Treasury of Laughter* (Simon and Schuster, N. Y., 1946) and Bennett Cerf's three collections, *Anything for a Laugh* (Bantam Books, N. Y., 1946), *Shake Well Before Using* (Simon and Schuster, N. Y., 1948), and *Encyclopedia of Modern American Humor* (Doubleday, N. Y., 1954). Several examples in this chapter are adapted from items in these volumes.

Organization

THE ORGANIZATION of a speech to entertain is controlled by the fact that the listeners need to be led through only the first step of the motivated sequence, namely, the attention step. They need not be made aware of any pressing problem or given clear explanation and argument. Their attention must be secured and their interest maintained in an enjoyable manner. There are two ways of doing this:

Using the technic of the one-point speech

When this first method is used, the speech consists of a series of illustrations, stories, anecdotes, and humorous contrasts following one another in rapid order. This series of items should be made to hang together around some one central idea. The following is a simple formula for this type of organization:

1. Tell a story, anecdote, or illustration.
2. Point out the essential idea or point of view expressed by it, around which you intend to unify the details of your speech.
3. Follow with a series of additional stories, anecdotes, and illustrations, each of which amplifies or illuminates this central point. Arrange these items so as to maintain a balance of interest or humor. Avoid grouping all the funniest material in one spot, and particularly beware of a letdown toward the end. Save a striking or especially humorous anecdote for the last.
4. Close with an unusual restatement of the central point which you have illuminated. Bring in here whatever serious sentiment may underlie your fun.

By developing your speech in this way, you will not only provide your audience with entertainment but will also preserve a unity of thought by which people can remember it. A skeleton plan for this method of organizing an entertaining speech was presented on page 334. (See also the sample outline on p. 318 f. in Chapter 16.) Note how this method is followed in the speech by Mark Twain at the end of this chapter. Another example of an

entertaining talk organized as a one-point speech is "A Toast to Sir Thomas Lipton" by George Ade, which is listed among the *Speeches for Collateral Study* at the end of this chapter.

Burlesquing
the entire motivated sequence

When you use this second method, your speech will contain only the attention step so far as the psychological reaction of your audience is concerned; but the structure of the speech will contain all five steps, each one an absurd burlesque of the process of serious persuasion.

Attention step. Begin your speech in one of four ways: refer to the occasion, refer to some recent humorous incident, poke fun at the chairman or someone else (don't be mean; make obvious the fact that you are not serious), tell a story or anecdote. Then in some way relate the beginning of your speech to the:

Need and satisfaction steps. Either: Present a serious problem (such as the difficulties of making income meet expenditures); exaggerate the seriousness of it beyond all proportions; and then offer an absurd solution or show how the actual solution is absurd. Or: Present an absurd problem (such as the harm which is caused by eating with one's knife); detail a number of fictitious stories illustrating it; then launch into an equally absurd method of solving this problem. Incorporate a series of humorous anecdotes to amplify the incongruity.

Visualization step. Heighten the absurdity already developed by adding a more exaggerated picture of conditions.

Action step. Close your speech swiftly by burlesquing an exorbitant demand for action, or by telling a story to illustrate the irony of your argument, or by summarizing the "vital" points of your argument. Make this final thrust short and funny.

Two final cautions should be remembered by the speaker who strives to entertain. First, don't talk too long. Nothing so spoils humor as to drag it out. Bring your speech to a point; illuminate that point brilliantly for a moment; then sit down. Unless you are

the only speaker on the program, five or ten minutes ought to be your limit. Second, be sure that your humor is in good taste. That which leaves a sting or the feeling of shame does not in the end create good feeling.

The speech which follows illustrates the technic of speaking to entertain. It is organized as a one-point speech, the more common method. (A good example of a speech which burlesques the motivated sequence is the one by Will Rogers on "Settling the Corset Problem of This Country" listed on page 386.)

THE BABIES[3]

Delivered by Mark Twain at a banquet given by the Army of the Tennessee to their first Commander, General U. S. Grant, in November, 1879. The toast to which Mark Twain responded was, "The Babies—As they comfort us in our sorrows, let us not forget them in our festivities."

I LIKE THAT. We have not all had the good fortune to be ladies. We have not all been generals, or poets or statesmen; but when the toast works down to the babies, we stand on common ground. It is a shame that for a thousand years the world's banquets have utterly ignored the baby, as if he didn't amount to anything. If you will stop and think a minute—if you will go back fifty or one hundred years to your early married life and recontemplate your first baby—you will remember that he amounted to a good deal, and even something over. You soldiers all know that when that little fellow arrived at family headquarters you had to hand in your resignation. He took entire command.

You became his lackey, his mere body-servant, and you had to stand around, too. He was not a commander who made allowances for time, distance, weather, or anything else. You had to execute his order whether it was possible or not. And there was only one form of marching in his manual of tactics, and that was the double-quick. He treated you with every sort of insolence and disrespect, and the bravest of you didn't dare to say a word. You could face the death-storm at Donelson and Vicksburg, and give back blow for blow; but when he clawed your whiskers, and pulled your hair, and twisted your nose, you had to take it. When the thunders of war were sounding in your ears you set your faces toward the batteries and advanced with steady tread; but when he turned on the terrors of his warwhoop you advanced in the other direction, and mighty glad of the chance, too. When he called for

[3]From *After-Dinner Speeches* (The Reilly and Lee Company, Chicago, 1927), edited by Wilbur D. Nesbit, pp. 108-111.

soothing-syrup, did you venture to throw out any side remarks about certain services being unbecoming an officer and a gentleman? No. You got up and got it. When he ordered his pap bottle and it was not warm, did you talk back? Not you. You went to work and warmed it. You even descended so far in your menial office as to take a suck at that warm, insipid stuff yourself to see if it was right—three parts water to one of milk, a touch of sugar to modify the colic, and a drop of peppermint to kill those immortal hiccoughs. I can taste that stuff yet.

And how many things you learned as you went along! Sentimental young folks still take stock in that beautiful old saying that when the baby smiles in his sleep, it is because the angels are whispering to him. Very pretty, but too thin—simply wind on the stomach, my friends. If the baby proposed to take a walk at his usual hour, two o'clock in the morning, didn't you rise up promptly and remark, with a mental addition which would not improve a Sunday school book much, that that was the very thing you were about to propose yourself? Oh, you were under good discipline, and as you went fluttering up and down the room in your undress uniform, you not only prattled undignified baby-talk, but even tuned up your martial voices and tried to sing!—"Rock-a-by baby in the tree-top," for instance. What a spectacle for an Army of the Tennessee! And what an affliction for the neighbors, too; for it is not everybody within a mile around that likes military music at three in the morning. And when you had been keeping this sort of thing up two or three hours, and your little velvet head intimated that nothing suited him like exercise and noise, what did you do? ("Go on!") You simply went on until you dropped in the last ditch. The idea that a baby doesn't amount to anything! Why, one baby is just a house and a front yard full by itself. One baby can furnish more business than you and your whole Interior Department can attend to. He is enterprising, irrepressible, brimful of lawless activities. Do what you please, you can't make him stay on the reservation. Sufficient unto the day is one baby. As long as you are in your right mind don't you ever pray for twins. Twins amount to a permanent riot. And there ain't any real difference between triplets and an insurrection.

Yes, it was high time for a toastmaster to recognize the importance of the babies.[4] Think what is in store for the present crop! Fifty years from now we shall all be dead, I trust, and then this flag, if it still survive (and let us hope it may), will be floating over a Republic numbering 200,000,000 souls, according to the settled laws of our increase.

[4]Note how Mark Twain here repeats the central (one-point) theme of his speech, first introduced as the toast to which he responded.

Our present schooner of State will have grown into a political leviathan—a Great Eastern. The cradled babies of today will be on deck. Let them be well trained, for we are going to leave a big contract on their hands. Among the three or four million cradles now rocking in the land are some which this nation would preserve for ages as sacred things, if we could know which ones they are.

In one of these cradles the unconscious Farragut of the future is at this moment teething—think of it!—and putting in a world of dead earnest, unarticulated, but perfectly justifiable profanity over it, too. In another the future renowned astronomer is blinking at the shining Milky Way with but a languid interest—poor little chap!—and wondering what has become of that other one they call the wet-nurse. In another the future great historian is lying—and doubtless will continue to lie until his earthly mission is ended. In another the future President is busying himself with no profounder problem of state than what the mischief has become of his hair so early; and in a mighty array of other cradles there are now some 60,000 future office seekers, getting ready to furnish him occasion to grapple with that same old problem a second time. And in still one more cradle, somewhere under the flag, the future illustrious commander-in-chief of the American armies is so little burdened with his approaching grandeurs and responsibilities as to be giving his whole strategic mind at this moment to trying to find out some way to get his big toe into his mouth—an achievement which, meaning no disrespect, the illustrious guest of this evening turned his entire attention to some fifty-six years ago; and if the child is but a prophecy of the man, there are mighty few who will doubt that he succeeded.

SPEECHES FOR COLLATERAL STUDY[5]

1. Strickland W. Gillilan, Address at National Rivers and Harbors Congress—Sandford and Yeager, *Business Speeches by Business Men* (McGraw-Hill, N. Y., 1930) p. 715 ff.

2. Edward C. Elliott, "The Qualifications of a College President"—W. N. Brigance, *Classified Speech Models* (Crofts, N. Y., 1928) p. 305 ff.

[5]The speeches for collateral study in these short lists are selected principally from seven books of collected speeches because these books contain a variety of speech types and because they are found in nearly every college library. In the lists which follow succeeding chapters, the full citation will be given only the first time one of these books is mentioned; thereafter the book will be cited merely by its title and the compiler's name. Many other excellent examples of these speech types may, of course, be found elsewhere. Some of the speeches listed overlap into other classifications besides the one under which they are named; their subsidiary function, as well as the primary one, should be observed in reading them.

3. Frederick Landis, "Our Guest of Honor"—Brigance, *op. cit.*, p. 302 ff.

4. Will Rogers, "Settling the Corset Problem of This Country"—Wilbur D. Nesbit, *After Dinner Speeches* (Reilly and Lee Co., Chicago, 1927) p. 197 ff.

5. George Ade, "A Toast to Sir Thomas Lipton"—Nesbit, *op. cit.*, p. 180 ff.

6. See also *Intercollegiate After Dinner Speaking*, edited by L. S. Judson and F. W. Lambertson (Noble and Noble, N.Y., 1937).

PROBLEMS

1. Identify the forms of humor used in the speech by Mark Twain printed above.

2. Listen to a humorous program broadcast over the radio and identify the forms of humor used. If any of it falls flat, ascertain the reason.

3. Go to hear some popular lecture. Determine whether the purpose of the speech was primarily to entertain by presenting novel bits of information, or whether it was a real attempt to inform.

4. Taking some common activity (such as dancing, athletics, campus politics), make a list of the incongruous aspects of it. See whether you can make the class laugh by employing two or three of the forms of humor listed in this chapter to emphasize this incongruity.

5. Prepare a short speech of entertainment which employs the one-point method of organization.

6. Work up a short speech employing a burlesque of the motivated sequence to deal with an absurd problem.

CHAPTER 20 THE SPEECH TO INFORM

One of the primary functions of speech itself is to provide man with an avenue for the transfer of knowledge. By means of speech, one man is able to give to others that which he has acquired by his own experience. The ability to present information in an understandable fashion through public speech is therefore important, and this chapter will consider the technic involved.

Types of informative speeches

SITUATIONS requiring the presentation of information are frequent; to enumerate all the occasions at which this necessity arises is impossible. There are, however, three types of informative speech which occur most frequently: (1) *Reports*—scientific reports, committee reports, executive reports, and the like. Experts are often engaged to make special investigations and to report their findings. Teachers, fraternal representatives, and businessmen are sent to conventions, and later asked to report their experiences and the information they have obtained. Such reports

are often submitted in written form, but the occasion frequently arises for an oral explanation. (2) *Instructions.* Men in charge of work often have to inform their subordinates how it is to be done, particularly when the work is different from the tasks previously performed or when it is of a special nature. For convenience, instructions are often given to the entire group of workers rather than to individuals. Experience has shown that written instructions, while good, are often misunderstood unless first explained orally. (3) *Lectures.* Men are often called upon to tell of their experiences and knowledge to groups other than those with which they are directly associated. Four or five such talks are given every week at the luncheon clubs of nearly every American city. The teacher must explain his subject to the class he is instructing. Club meetings, conventions, extension classes—at all these and others, speeches of information are presented, offering people the opportunity of learning about other men's affairs. At all such occasions, it behooves a speaker to present his facts in an interesting and understandable fashion.

The purpose: to secure understanding

THE ONE outstanding aim of the speech for information is to secure a clear understanding of the ideas presented. Do not mistake the informative speech as an opportunity to show off how much you know. You are not engaged in mental gymnastics to see how much you can "get off your chest" in a given length of time, but in an attempt to help others get a firm grasp on certain fundamental facts. This does not mean that you need to be dry as dust. People absorb information more easily when it is made interesting. Hence, a secondary purpose of such a speech is to create an interest in the information. But although this secondary purpose is important, it must never be made the primary object. Too often the speaker rambles from one interesting point to another without connecting them in any clear fashion. Such procedure may be permissible in a speech to entertain, but not when

your main object is to inform. Remember that your principal duty is to make the conclusions of your report clear, to have your instructions understood, or to insure a proper grasp of the content of your lecture.

The manner of speaking

THE MANNER of delivering an informative speech will depend almost entirely upon the subject you are talking about and the audience you are addressing. In general, talk slowly enough to be understood and rapidly enough to hold interest. Too rapid a rate of speech will confuse your listeners; too slow a rate will put them to sleep. The more difficult the information is to grasp, the more slowly you should proceed, but on the first sign of inattention speed up a little.

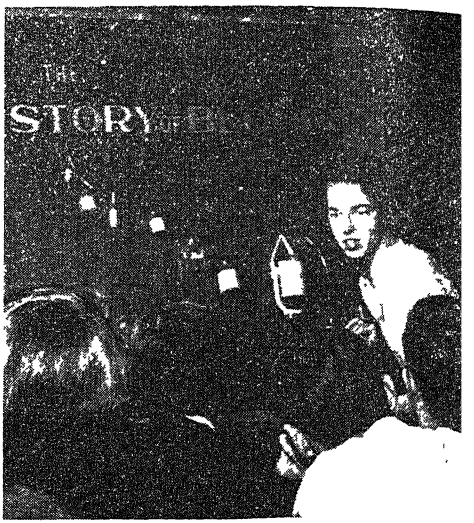
Characteristics of content

CLEAR ORGANIZATION *is the first requirement.* To secure clear organization remember the following essentials: (*a*) Do not have too many main points. If possible, reduce your ideas to three or four principal topics. Then group the remaining facts under these main headings. (*b*) Make clear the logical relation between your main points. Keep moving in the same direction. Be consistent; don't jump back and forth from one point to another. (*c*) Make your transitions clear. As you move from one main topic to another, let your audience know about it. When you start talking about China, say so definitely, or your hearers may think that you are still talking about India. If necessary, even go so far as to enumerate your points, "First, second, third, etc."

Use concrete data—don't be abstract. This is the second essential in the content of a speech for information. Not only must your speech have a clear structure; it must be meaty. But there are ways and ways of presenting facts; they may be made dull or interesting, vague or clear. Two things, therefore, need to be kept in mind: (*a*) Do not sacrifice clarity for accuracy of detail. Nearly

every rule has exceptions, but do not endanger the understanding of a rule by too detailed a discussion of the exceptions. Present statistics in round numbers in order that the smaller digits may not prevent a comprehension of the larger one. Say "a little over two million" rather than "2,001,397." If extreme accuracy of detail is essential (as in a financial report), accompany your speech with a written report; but do not clutter your speech with detailed figures. (*b*) Use charts, graphs, and printed material whenever necessary. Oftentimes a point can be more clearly seen than heard. A diagram of a machine will make its operation easier to explain; columns and pied circles make proportions clear; written tabulations of assets and liabilities make their explanation more simple. Diagrams or charts of this sort should be put on a blackboard or hung on a standard where the audience can easily see them, or they may be projected on a screen or put on paper and distributed. (Review pp. 235 to 238 on this point.)

Avoid dullness by the occasional use of figures of speech and humor. There is a limit to any person's capacity for absorbing



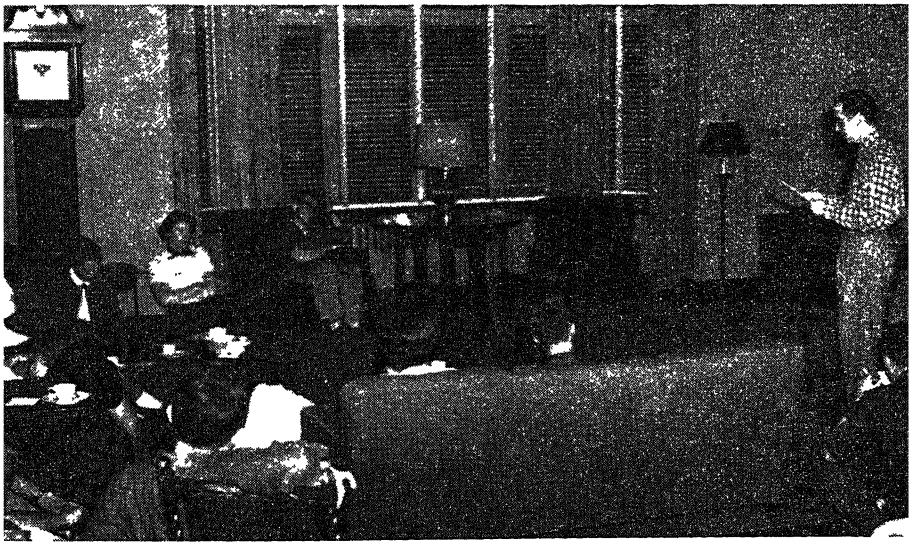


The president of a Junior Red Cross Council (above) tells the story of blood to a local high school group. Below, a member of a college debate squad defends the resolution that the U.S. adopt a policy of free trade.

STUDENTS SPEAKING TO INFORM AND CONVINCE



At the right, an upperclassman guide describes points of interest to a group of new students before they begin a tour of campus. Below, a student presents his point of view at a coffee hour set aside for the discussion of international affairs. Although accuracy may sometimes require it, paying such close attention to one's notes usually results in loss of audience contact.



facts. The wise speaker recognizes this and relieves the weight of his speech by occasional humorous comment or vivid phrasing.

Connect the unknown with the known. People learn new things by associating them with what they already know. If you are talking to a group of physicians, therefore, compare the facts which you are presenting to those things with which their profession makes them familiar. An educator, for example, talking to a group of manufacturers on the problems of higher education, presented his information in terms of "raw material," "casting," "machining," "polishing," and "assembling."

Organization

FIRST OF ALL, we should remember that a speaker must not develop his points too rapidly. He must lead the thoughts of his listeners naturally rather than force them arbitrarily. Hence the talk which aims to present informative material ordinarily should not plunge right into the midst of it, but should prepare the listener's mind. It should include these two rather short but important preliminary steps: *getting attention,* and creating interest in the subject by *demonstrating a need to know.*

Attention step

When you are sure that the subject of your speech in and of itself is of considerable interest to the audience, you can frequently save time by going immediately into it. When you do, you will attract attention by reference to your theme. When the audience is not vitally concerned with the subject, however, or when people are unaware of its importance to them personally, use a startling statement or an unusual illustration at the very beginning of your speech in order to focus their attention.

Need step

Although it should be short, the need step is exceedingly important. Many a speaker has failed because he assumed that his audience would be eagerly waiting to seize the pearls of knowl-

edge as they fell from his lips. Unfortunately, this is not often the case. You must show that the information you are about to present will be valuable to your audience; people must be made to feel a need for it. Suggest how your information will help them to get ahead, or save money, or do their work more easily, and they will listen to you. But there are times, of course, when the information you are going to present is not of the practical workaday variety. You must then build your need step on the basis of curiosity. Everyone has a latent desire to understand curious or unusual things; you must awaken this desire with respect to your subject. Set up a situation containing some mysterious elements and suggest that you are about to make the mystery clear. For example, a noted chemist began his speech by telling about an unusual murder case. He made his audience wonder who was the guilty man, and then offered to tell them the principles of chemistry by which the guilty man was found.

Satisfaction step: the information itself

You are now ready to present to your audience the actual information itself. The satisfaction step will be the longest part of the speech to inform—from three-fourths to nine-tenths of it. In this step you must exercise the greatest care with regard to the clarity of organization. Refer back to Chapter 14 at this point and review thoroughly the "types of arrangement" (time sequence, space sequence, cause-effect sequence, problem-solution sequence, and special topical sequence) discussed on pages 261 to 265. Decide early in your preparation what type of arrangement will make the information you present most easily grasped by your audience and then organize your information in that way.

In order to unify the presentation of this information, however, you will want to begin and end it with a summary. As pointed out on page 324 f., the satisfaction step of a speech to inform usually consists of an *initial summary,* the *detailed information,* and the *final summary.*

Initial summary. This first part usually consists of a brief enumeration, in advance, of the main points you expect to cover; thus

you show your audience the skeleton of your discussion around which you expect to group facts which make up the body of it. In this way you make clear the direction of your discussion and help your audience to get a clear picture of it in advance. For example, if you were going to explain the organization of athletic activities on your campus, you might begin your satisfaction step:

> In order to make clear the organization of our athletic activities, I shall discuss first, the management of our intercollegiate sports; second, our intramural system; and last, the class work in physical education.

Robert Havighurst began a discussion of the functions of the American family with an initial summary like this:

> To see what the needs of the American family are in this situation, it would be well to make a distinction between the essential functions of the family and its accidental functions. The essential functions are the things the family does for human life and happiness which no other institution can do nearly as well. The accidental functions are things the family has done or is doing which are useful, but can be done as well or better by other social institutions.[1]

Of course, the order in which you list the main points in your initial summary should follow the same sequence you intend to use in your detailed discussion of them; otherwise you will confuse your listeners by setting your initial guidepost in the wrong direction. Properly used, however, the initial summary will help your audience follow your discussion more easily and will aid them to see the relation of each point to the whole.

Detailed information. This is presented next, covering in turn the main points enumerated in your initial summary. The explanations, detailed facts, comparisons, and other information are grouped around each main point in a systematic fashion, often amplified and illustrated by maps, pictures, tables, demonstrations, or other visible aids to understanding. As you move from one main point to the next, be sure you make it clear that you are doing so. Use transitional sentences or phrases freely to empha-

[1]From *Vital Speeches of the Day*, Vol. XIV, July 1, 1948, p. 566.

size the shift. Be sure at all times that your audience knows where you are and in what direction your discussion is moving. If you have chosen a type of arrangement naturally adapted to your subject, follow it consistently as you move along, and amplify your points with plentiful support, both verbal and visible; your listeners then should obtain a clear and substantial understanding of the topic you have discussed.

A few suggestions are in order here about the detailed content of some common types of informative speech. The presentation of a *research report,* for instance, whether historical, scientific, or literary, usually contains the following items: first, a clear statement of the hypothesis to be tested or the problem investigated; second, a brief review of previous research upon this subject; third, an explanation of materials used, the apparatus employed, or the literary or historical sources investigated; fourth, an explanation of the procedure followed in the study; and finally, a discussion of the facts secured, or the results obtained. *Other types of reports,* such as those resulting from committee discussion, financial operations, or reports on travel and observation, vary a great deal, but nearly always include: first, a statement of the nature or scope of the report; second, the basis on which it rests—discussion, observation, written records, etc.—in short, the source of the material; and third, a discussion of the salient points.

When the speech is for the purpose of *giving instructions,* it usually contains: first, an overall statement of the nature and purpose of the operation to be performed; and second, an explanation of each step in that operation in the order it is to be taken. The discussion of each step usually covers the reason for it, the materials or tools or special information required, and the precautions to be taken. Frequently in giving such talks, the speaker interrupts after explaining each step in the process to ask questions of his listeners to test their understanding as he goes along.

The detailed development of an *informative lecture* varies so much with the subject that no single list of items would suffice to describe it. In the main, its substance is organized in the manner natural to the subject matter, as explained before in Chapter 14.

Regardless of what the subject or specific purpose of an informative speech may be, however, remember that its main objective is to secure clear and thorough understanding on the part of your audience. The detailed information must therefore be clearly organized and fully amplified with concrete and specific material.

The final summary. This closing summary serves to tie together the information you have presented in order to leave your audience at the end with a unified picture of it. It consists of a restatement of the main points you have discussed, together with any important conclusions or implications which have grown out of your discussion of them. It is similar to the initial summary but is usually not so brief. The following is a final summary suitable for the same speech on athletic activities for which the initial summary printed above (p. 394) was designed. Note the difference between them.

> From what I have said, you can readily see that the three main divisions of our athletic system are closely related to one another. The intercollegiate sports serve as the stimulus for interest in developing superior skill as well as a source of revenue for financing the rest of the program. Our intramural system extends the facilities for physical recreation to a large part of our student body—three thousand last year. And our physical education classes not only serve in training men to become the coaches of the future, but also act in systematically building up the physical endurance of the student body as a whole and in giving corrective work to those who have physical defects. The work of these three divisions is well organized and complete.

Other examples of this type of summary may be found in the speeches at the end of this chapter.

In addition to the initial and final summaries and the detailed information between them, a fourth item is sometimes needed in the satisfaction step of the speech to inform. This fourth item consists of *definitions of important terms.* There is no fixed point at which these should be introduced. They are most frequently given either just before or just after the initial summary when they relate to the whole body of information to be presented. Note how Mr. Havighurst did this in connection with his initial summary

printed above (p. 394). When they are related only to some one part of the information, they are introduced at the point where the use of the term defined becomes necessary. Frequently, no definition of terms is needed at all. Be sure, however, that all technical terms you use are understood by the audience. Observe how carefully Nick Aaron Ford defines his terms in this example:

> Before we examine some of the most significant trends in modern literature, let us agree on a definition of terms. I take it that a trend means a sustained movement in a given direction, a prevailing tendency or inclination. The characteristics of one book, therefore, do not constitute a literary trend. A trend is established only by the reappearance of certain characteristics over a considerable period of time.
>
> The word "modern" has no well-defined limits. Its limitation depends upon the thing it modifies. For instance, when we speak of modern civilization we mean civilization beginning with the Renaissance approximately five hundred years ago. But when we speak of "modern warfare," or "modern medicine," or "modern education" we limit our period to the time between World War I and the present. For the purposes of this discussion, therefore, modern literature means literature produced since 1918.
>
> The first trend that I wish to discuss is the greater use of propaganda in fiction, drama, and poetry. Again, let me define the terms. By *propaganda* I do not mean *falsehood.* Since the rise of Hitler the word *propaganda* has taken on sinister meaning, so that most people wrongly think of it as a synonym for *lie.* But the word has a respectable history. In 1623 Pope Urban VIII organized what he called a College of Propaganda for the purpose of educating priests as missionaries. The word rightly means a concerted effort or movement to spread a particular doctrine or system of principles.[2]

By now you should have presented your information and secured an understanding of it. The general end of your speech should be accomplished. Ordinarily, the final summary given at the end of the satisfaction step marks the end of the speech. There are times, however, when you may wish to encourage further interest and study of the subject you have been discussing—in a sense, to actuate as well as inform. In this event, add two steps:

[2] *Ibid.*, Vol. XIII, January 15, 1947, p. 217.

Visualization step

Suggest to your audience the value or pleasure this knowledge will be to them. Be modest and don't stretch the suggestion out too long. Merely give a quick throwback to the need step in which you suggested the reason for giving them this information.

Action step

Close quickly by suggesting that the members of the audience make a further study of the matter. Give them one or two sources of further information or call attention to printed matter which you have distributed.

The following sample will illustrate the way to organize and outline such a speech.

TAKING CARE OF YOUR ROADS[3]

(Speech made before Lafayette Optimist Club by Prof. Ben Petty, Director of Indiana Road School for County Highway Superintendents.)

Attention

I. It is a pleasure to be back with old friends.

II. You have asked me to talk on roads, a subject in which I am extremely interested.

Need

I. Most businessmen are too busy to investigate the facts about roads.

II. Yet you use the roads, and *pay* for them.

1. Indiana spends fifty million dollars a year this way.
2. Most of this money comes from license fees and gasoline taxes.

III. You ought to be sure this money is spent wisely.

Satisfaction (Initial summary)

I. To understand road expenditures, you must grasp the distinction between three kinds of roads: township roads, county roads, and state roads.

A. Township roads have local importance.

1. These are under the control of township trustees.

[3]This outline was made by the author while listening to Mr. Petty speak.

a. These men are too busy with other duties.
b. They rarely understand road problems.

2. The expenditure for these roads is large.
 a. In this township $29,000 is spent per year—$157 per mile.
 b. Other townships spend similar amounts.
3. Township roads should be taken over by the county.
 a. The larger unit offers better organization.
 b. The county has better equipment.

B. County roads provide for intermediate traffic.
1. There are 239,000 miles of these roads in the state.
2. They are controlled by County Highway Superintendents.
 a. These men are political appointees.
 b. It is important for you to see that the right man gets this position in your county.
 i. He will spend $179,000 in this county this coming year.
 ii. The quality of road maintenance is in his hands.
3. Traffic has increased on these roads in twenty years:
 a. There used to be twenty-five horse-drawn vehicles per day.
 b. Now, 1000 high-speed autos, trucks, and busses use them.
4. Upkeep cost is $296 per mile—90c a day.
5. There has been a marked improvement in the management of the roads in this county under your present superintendent.

C. State roads handle the through traffic.
1. During the past ten years, traffic on state roads has increased greatly.
 a. Passenger cars have increased to three times their previous number.
 b. Trucks have increased four times in number.

2. Yet these roads are less important to your local community than the local roads.
 a. The function of local roads is to make them feeders for state roads.
 b. Most local business comes to town on local roads.
3. The real purpose of paved state roads is to concentrate the heavy traffic and save the more important local roads.

(Final summary)

II. Remember that *all* your roads are important.
 A. You call township and county roads secondary.
 B. You should call them *primary.*
 1. Because of better county and township roads, you can travel more easily in Indiana than in any other state.
 2. Brief illustration from personal experience.
 C. Your roads require more of your attention.

In the following informative speeches, observe how the technics suggested in this chapter were employed. Note particularly Dr. Compton's initial and final summaries and the wealth of authoritative information throughout his talk. Then notice the distinctive clarity of Mr. Highet's explanations and his effective use of examples to develop them.

THE SOCIAL IMPLICATIONS OF ATOMIC ENERGY[4]

An address by Arthur H. Compton, Chancellor of Washington University, St. Louis, to a meeting of the American Physical Society and the American Association of Physics Teachers at Columbia University on January 24, 1946. The acute awareness on the part of his scientific audience of his subject's importance made an extended development of the attention and need steps unnecessary. The speaker's close association with the wartime development of atomic energy gave him a background of knowledge for this talk which becomes strikingly evident by comparing what he said in 1946 with actual developments since then.

Attention and need steps combined

THE RELEASE of atomic energy means that wars must cease. This is by all odds the most important direct social implication of the ability to release the energy of the

[4]From *Representative American Speeches: 1945-1946* (The H. W. Wilson Company, N. Y., 1946), edited by A. C. Baird, pp. 108-119. By permission of the *American Journal of Physics* and Dr. Arthur H. Compton. Dr. Compton's speech has been abridged by the author; asterisks indicate deletions.

atomic nucleus. There are other social implications also, resulting from applications of atomic power to industry, of radioactive materials to medicine, and of tracer atoms to the solving of scientific problems. The development of the nucleonics industry from new basic discoveries in science is another step toward making mankind a socially-minded world community with resulting major effects on education, social attitudes, and objectives of life. But first and foremost is the fact that wars are on their way out, and in order to keep them out some form of world government is on its way in.

Mr. Bethe has helped us understand how the energy of the atomic nucleus is released, and how the nuclear chain reaction occurs. The atomic power piles operating under smooth control at Chicago, Clinton, Richland, and Los Alamos show that the energy of the atomic nucleus is harnessed. The explosions in New Mexico dramatically followed by those at Hiroshima and Nagasaki seem perhaps like the recollections of a frightful dream. But they are convincing demonstrations that if we let another war come the destruction on the receiving end will be terrific.

Satisfaction step: Initial summary

I shall not delve into the problem of how the world is to organize itself to prevent the recurrence of war. This question is in the much more able hands of Mr. Shotwell. I must rather (1) speak of the effect on our society of the adjustment to the realities of atomic bombs, (2) describe as well as I can the significance of the peaceful applications of atomic energy, and (3) point out the social trends that are being accentuated by the whole development of nucleonics.

Detailed information

In speaking of the adjustment to the realities of atomic bombs I shall make certain assumptions. I shall suppose first that the nations of the world seeing the prohibitive cost of war will work vigorously and determinedly toward a situation in which international war is virtually impossible. Second, recognizing that this stable situation cannot be reached at once, I shall assume an interim period during which each nation must continue to prepare itself to ward off or resist attack. How long this interim period will last Mr. Shotwell can estimate much better than I. But I cannot see how the necessary world adjustments needed for stability can be made before 1950, and if they are not made before 1970 they will probably be too late to avert catastrophe. My own thinking is based on a ten-year period ending in 1955, by which time the nations will see that their safety is better served by placing all major war powers in international hands. I hope the time may be shorter.

With this picture in mind, I doubt whether we should attempt now to disperse our cities or place our key industrial plants under ground. If the indications become clear that no insurance of peace will come from international agreements, such extreme measures will then become a necessity for survival. Now we should rather assume success, and provide for our own protection in other ways. We can, I think, safely assume that no nation will attack us if we are known to be prepared for a reply with devastating power. This retaliatory power we can maintain, using a combination of modern military developments including atomic bombs, without undue strain on our national economy. Thus we can avoid the disruption of our life that would follow, for example, from spreading the activities now centered in New York throughout the Catskills and Allegheny mountains.

Thus, more than ever before society can now afford to become peace-minded, so long as we make sure that there is adequate provision to take care of the renegade nation or group that wants to prey upon a peaceful world. The maintenance somewhere of adequate police power, armed with the most modern weapons, can provide this precaution. Until an international organization is prepared to function in this police capacity, we ourselves must at least maintain the partial assurance of peace that our own armed strength can provide. Other nations will have to do the same.

Our outlook thus becomes world-wide. No longer is this world interest for cultural and commercial reasons alone. More significantly now it is because our only assurance of continued peace is in reliance on agreements with other nations. The whole civilized world is perhaps for the first time convinced that war is too destructive to be considered as the alternative to the unpleasantnesses that cause quarrels, and that hence these quarrels must be solved by peaceful means. Atomic bombs are thus an important factor in forcing all men to become world-minded. The effect of such world-mindedness on education, industry, culture and religion is sure to be great.

Let me now turn to the peacetime practical applications of atomic energy and their effects on society. Atomic energy can be released either explosively or so gradually that the resulting heat is carried away as rapidly as it is produced. So far no one has proposed any important peacetime use of atomic explosions. Being equivalent to from 1000 to 100,000 tons of TNT, they are too big for the ordinary jobs of industry. The cost per unit of energy released by present atomic methods is not greatly different from that of TNT. Though this might be reduced by ten-fold or more by future development, we do not now see any important engineering tasks that can profitably use such mighty explosions.

The controlled release of nuclear energy is, however, of great practical importance. While there are several other possibilities the most obvious method of producing power from atomic fissions is to heat a cooling agent such as air or steam or liquid metal in the chain reactor unit, and pass this heated coolant through a heat exchanger which heats the steam for driving a turbine. Beyond the heat exchanger of such a plant everything would be done according to standard practice. Up to the heat exchanger all the design requires new features, among them protection against the extreme radioactivity of everything, including the coolant, that has been exposed to the neutrons.

The chain reacting unit itself can assume many forms. The one essential is that it shall contain a fissionable substance such as uranium, either in its natural state, or if a small unit is desired, enriched with additional U-235 or plutonium. H. D. Smyth, in his official report, has described in some detail how this active material can be combined with a moderator such as carbon or beryllium or heavy water so as to bring about the chain reaction.

The large atomic power plants now used for producing plutonium have in them many tons of natural uranium and graphite. By using uranium containing more than the usual fraction of U-235, chain reacting units have been built that are of much smaller size.

There is, however, a lower limit to the size and weight of an atomic power plant that is imposed by the massive shield needed to prevent the photons and neutrons and other dangerous radiations from getting out. Next to cosmic rays, these radiations are the most penetrating that we know, and for a plant designed to deliver for example no more than 100 horsepower, are enormously more intense than the rays from a large supply of radium or an x-ray tube. To reduce them to a harmless level of intensity a shield equivalent in weight to at least three feet of solid steel is needed. The principles underlying the absorption of photons are such as to rule out any lighter shield if protection against the rays is necessary. This means that there is no reason to hope that atomic power units for normal uses can be built that will weigh less than perhaps 100 tons. Driving motor cars or airplanes of ordinary size by atomic power must thus be counted out.

Prominent among the advantages of atomic power are the extraordinary low rate of fuel consumption and consequent low cost of fuel, the wide flexibility and easy control of the rate at which power is developed, and the complete absence at the power plant of smoke or noxious fumes. With regard to fuel consumption, when completely consumed, the fission energy available from a pound of uranium is equivalent to burning over a thousand tons of coal. With the prewar

price of uranium oxide at roughly $3 per pound and of coal at $3 per ton, this would mean the economical use of uranium as fuel if only one part in a thousand of its available energy is used. Actually we should expect the first plants built for producing atomic power to be considerably more efficient than this in their use of the fission energy, which would mean a substantial cost advantage in favor of uranium. One must consider also, however, the need to purify and fabricate the uranium into the desired form. For certain types of power plants under consideration, some separated U-235 is required, and this is expensive. Attempting to consider all such factors, it appears that the fuel cost of the atomic power plant of the future will nevertheless be small as compared with the corresponding fuel cost of a coal burning plant.

In considering the economic aspects there are, however, many other factors. It is not really possible for these to be explored until we have actual experience with atomic power plants. First is the capital cost. Clearly if one must charge against the capital cost what is spent in research and development, this cost is very high indeed. If, however, one looks down the line to a billion dollar a year national industry based on atomic power, the nation can afford a considerable investment in the research and development required to bring this industry into being. When this development is completed, it appears not unlikely that the cost of building and maintaining a large scale atomic power plant may compare favorably with that of a coal consuming plant of the same capacity. * * *

Here Dr. Compton discussed briefly the scant possibility of accidental explosion and the radiological hazard of working with atomic power.

All of this points toward using atomic power first in relatively large units where careful engineering and health supervision can be given. An obvious suggestion is its application to the power and heat supply of cities and of large industrial plants. Within ten years it is not unlikely that the power companies designing new plants for city service will be considering favorably the use of uranium instead of coal for purely economic reasons.

This, of course, does not mean that atomic power will put coal out of business. Each will have its own field. For small heating units, such as the kitchen stove, atomic power has no place. If our national economy grows as it should, coal as a chemical agent, as for example in blast furnaces and preparation of organic chemicals, will increase in importance.

From the point of view of the national economy the introduction of such a new source of power is a clear gain. If it will lessen the cost

of heat and power to our cities, it will be a stimulus to every industry. If it reduces the pall of winter smoke, it will be a boon to us all. If it gives cheap power where industry and agriculture need it but cannot now get it, it will extend our economic frontiers. These are possibilities that lie immediately before us.

I have discussed the place of power production thus in some detail because it is one of the most obvious and definite of the practical applications of nuclear energy: It is however not the most distinctive. We have many other sources of power. Much more distinctive is the use of nuclear fission as a source of neutrons. Neutrons in turn are useful for transmuting atoms from one isotope into another, and for a variety of scientific tasks. * * *

Dr. Compton then commented on the use of neutrons to make plutonium out of uranium and suggested plutonium's usefulness as a fuel.

It is impossible to predict just what radioactive substances will be found of industrial importance. In the fifty years since their discovery, radioactive materials have not come to play an important part in industrial chemistry. Perhaps now that these materials will be cheaper and in a much wider variety of chemical forms, more uses for them will be found; but I do not foresee here any revolutionary industrial developments.

Similarly in the field of radiation therapy. The value of radiation in the treatment of certain tumors is well established. There is nothing however that would lead us to expect a difference in kind between the effect of the rays from these artificial materials and those that occur in nature. Nevertheless there will be some advantages in the case of treatment with these new substances.

The most important new field opened to us by transmuted substances now seems to be that of scientific exploration. By the use of "tagged atoms," identifiable because of their distinctive radioactivity, chemists see new ways of studying molecular structure. Biochemists hope for advance in understanding the living cell. Physiologists hope to learn more of the nature of the process of life. We can well imagine such studies leading to an understanding of the nature of abnormal cell division, leading perhaps to a cure for cancer. Whether in pure science, in industry or in medicine, such applications may become of far-reaching importance indeed.

Fifty years ago it was evident that x-rays were useful for "seeing" through objects, such as the human body, which are opaque to ordinary light. It could not be predicted that x-rays would become a powerful weapon in the fight against cancer, or that researches made possible by

x-rays would reveal the electron and with it give us the radio and a host of electronic devices. Such unforeseen developments are the result of every great discovery. It would be surprising similarly if the really important consequences of the release of atomic energy are not in directions as yet unpredicted.

I am inclined to believe, however, that the most important social consequences of the release of atomic energy are not those that are unique to this discovery but are those which it shares with the innumerable other advances of science and technology. I refer to such matters as the fact that the atomic energy development has made the world acutely aware of the importance of highly specialized knowledge. Because we had the physicists and chemists who understood atomic nuclei, the very name of which was unknown to most of the educated world, we were able to put a sudden stop to a tragic war. The case of atomic energy has thus accentuated the trends already clearly recognizable as a result of centuries of growing science and technology. I should fail to answer truly the question as to the social implications of atomic energy if I did not describe these trends.

Let me mention three directions in which science is forcing us to change our social customs. The first is toward increasing education and specialized training. The second is toward improved cooperation and coordination of effort between individuals and groups. The third is toward finding and establishing common objectives toward which to strive. All of these trends are strikingly illustrated in the atomic energy project, and its success gives accordingly added impetus to the trends.

Consider the fact that the only ones who could outline the atomic program and do the studies needed to get it started were men whose training in science went far beyond that of the usual four year technical school. The value of thorough training and the intimate knowledge of a field that comes only from research becomes strikingly evident to all connected with the project. Here is just one more example showing how the individual can do his part better with a thorough training and how the social group is strengthened by having within it specialists in many diverse fields.

Similarly the second trend, namely that toward cooperation. This is an obvious corollary of specialization, for the specialist can live only if he shares the product of his efforts with those who follow other specialities. As in the other war projects, cooperation in the atomic program was well organized and whole hearted. Specially worthy of note, however, was the fact that those who were working together were of the most diverse types. I do not refer to the fact that there were Europeans and Americans, Jews and non-Jews, white and colored. Those

were all there, working together without a thought of differences. The differences that were difficult were such as these. The scientist couldn't understand the industrialist's insistence on careful preliminary planning. The army found the scientist undisciplined in taking and giving orders. The mechanics as well as the scientists found the health rules irksome. Differences continually arose—sometimes violent. But these were as to the best method of doing the job. And because all were determined to get the job done well and fast, the differences were forgotten, agreements were reached, and the work went ahead. Everyone wanted to work with the others in the most effective manner. In this will to cooperate we see the basic principle of a smoothly working society. It is a hard lesson to learn. But by and large the trend is there, nationwide strikes notwithstanding, and the experience and requirements of atomic energy cannot but hasten this trend.

The third trend is harder to establish by reference to what we see going on. It is, however, one necessitated above all others by atomic energy. This trend is that toward the development of common objectives.

In the atomic program the great objective which all accepted was to make good atomic bombs as quickly as possible. United as to goal, cooperation and coordination of effort came willingly. Now we find that we have unprecedented war powers. If people are not to do themselves great damage they must find a goal which all the world can seek. This is the goal of eliminating war. Failure to unite on this goal will be severely punished. Success will bring a rich human reward. Other goals may be questioned, but here is one that all mankind must recognize.

In the long run, the laws of evolution which demand the survival of the best adapted will mean the replacement of any social system which fails to bring out the full strength of a people. Thus we look with confidence to more and better training of our citizens, to more cordial cooperation, and to the development of objectives that will challenge every man to do his best. The experience of the atomic project, the great powers that the release of atomic energy has put in men's hands, and the unity of all peoples in the dread of further destructive wars all are emphasizing these trends.

Final summary

In summary, therefore, I would note that by far the most significant direct social effect of the release of atomic energy is to unite the world in an effort to eliminate war. We have reason to hope that this effort may be successful.

The anticipated peacetime consequences of atomic energy are significant, but far from revolutionary within the visible future. Atomic power used in large units is a promising development. The scientific

use of radioactive tracers may well open us to new levels of understanding of chemical and biological processes.

Most significant of the social implications of atomic energy may be perhaps the indirect effects of the program in accelerating the social trends toward increased education and training, toward a more complex and hence more cooperative society, and toward finding common objectives for which people will willingly devote their efforts. These are constructive trends which add to the richness of human life.

THE HISTORIAN'S JOB[5]

One in a series of radio talks on literary subjects presented in 1952 by Gilbert Highet, teacher and writer. Note that the speaker combines attention and need steps, relying on arousing the curiosity of his listeners to create a feeling of need for the detailed information. Do you think a more pointed need step would have improved or weakened this speech? Note also the very brief initial summary and the clear arrangement and development of the information in the satisfaction step.

Attention and need steps combined

THE HISTORIAN'S job is to tell us about the past. If you think about it for a moment, that really is an astonishing notion. We are often informed how remarkable it is that an astronomer is able to describe the constitution and motions of a star on the other side of the universe, or that a physicist can explain the behavior of tiny entities which are too small to see (even through a microscope) and yet too complicated to diagrammatize. But it is almost equally strange that a man writing a book in 1953 should be able to tell us about the actions, the appearance, the very thoughts of scores of people whom he never saw, living and working in a world which has long since disappeared. Some historians have—after laboring long at the task—concluded that it was almost impossible to achieve. There is a fine passage from Froude, describing the end of the Middle Ages:

> The paths trodden by the footsteps of ages were broken up: old things were passing away, and the faith and the life of ten centuries were dissolving like a dream. Chivalry was dying; the abbey and the castle were soon together to crumble into ruins; and all the forms, desires, beliefs, convictions of the old world were passing away, never to return...And now it is all gone—like an unsubstantial pageant faded; and between us and the old English there lies a gulf of mystery which the prose of the historian will never ade-

[5]From *People, Places, and Books* by Gilbert Highet. Copyright 1953 by Gilbert Highet. Reprinted by permission of Oxford University Press, Inc.

quately bridge. They cannot come to us, and our imagination can but feebly penetrate to them. Only among the aisles of the cathedral, only as we gaze upon their silent figures sleeping on their tombs, some faint conceptions float before us of what these men were when they were alive; and perhaps in the sound of church-bells, that peculiar creation of medieval age, which falls upon the ear like an echo of a vanished world.*

Handsome prose, isn't it? And filled with the right emotions for the historian: nostalgia, imagination, and humility. There is a fine thirteenth-century Spanish tomb in the Cloisters, the tomb of the Count of Urgel, which I often look at with the same feelings of wonder and distance.

Satisfaction step: Initial summary

The historian's job is difficult, then, but not impossible. There are at least three different ways of doing it. We can easily be disappointed if we overlook this and expect all historians to follow the same plan.

Detailed information

The first type is not, strictly speaking, a professional historian's work at all; but it is history none the less. This is a collection of materials, memories of interesting events set down by an eyewitness. Such a book never tells the whole story, because its author does not care about the whole story and does not know enough to relate it. And it does not usually interpret events by fitting them into a large pattern of social, economic, and political change. But it is nearly always an invaluable collection of facts which all other historians must take into account (or else show good reason for disbelieving); it bridges the gulf between the present and the past, by speaking of things really seen and experienced; and it usually has the brisk variety and unexpectedness of life. A famous example of this type is *The Acts of the Apostles,* which was either written by a man who had shared in the experiences described, or else based on his memoirs. There are two other such books, which have long been cordially hated and hopelessly misunderstood. These are the two sets of "Memoirs" by Julius Caesar—sometimes wrongly called his *Commentaries.* They are cool, dry, apparently factual accounts of the war in France in which Caesar trained his private army, and of the civil war in which he attacked and overthrew the constitutional government of his country. I say "apparently factual" because he himself deliberately chose to write them not as history, in the highly developed sense which the Greeks and Romans knew, but as objective notes ostensibly intended for future historians to use and to believe. They are about as honest and well balanced as *Mein Kampf;* but the skill with which they are com-

* J. A. Froude, *History of England,* Chapter I.

posed has led some historians to accept them as the plain statement of unadulterated facts.

Still, there are few writers of this kind of history who have much adroitness in disguising reality. Most of them do tell something like the truth as they saw it, although they do not attempt to tell the whole truth. Two of my favorite autobiographies fall into this class. One is the life story of William Cobbett, the tough, bluff Englishman who lived in the United States from 1792 to 1800 and made the country too hot to hold him by issuing torrid anti-revolutionary propaganda; returned to Britain and was soon tossed into prison for denouncing the abuse of discipline in the army; ran a first-rate popular newspaper; sat in Parliament; and loved his country with a warm physical love and deep knowledge. The other is the autobiography of Dr. Benjamin Franklin, filled with his peculiar blend of ingenuity and ingenuousness, which makes it easy to see why President Jefferson called him "the most agreeable man in company that he had ever known."

Two charming collections of such memories, recently published, are well worth reading. One of them is *The Memoirs of a Monticello Slave*—the reminiscences of Isaac, one of Mr. Jefferson's slaves, who dictated to an interviewer all that he remembered, just over a century ago. The other is *The Letters of Private Wheeler*, a regular soldier who served under Wellington and wrote a splendid series of letters home about his adventures. The beauty of such books is that, while we read them, we seem actually to hear the voice of a man who knew Mr. Jefferson, of a soldier who marched up to the terrible walls of Badajoz and fought for three days at Waterloo. The past speaks through them.

The second type of history book is a reconstruction. This is an attempt to re-create the past from a few facts, and usually from inadequate facts. It is hard to do this. To succeed, the historian must carefully combine isolated data so that they support and explain one another; interpret documents which were written with no thought of aiding him; often combine the talents of a lawyer, an art critic, an anthropologist, and a psychoanalyst; and always be prepared to admit that he does not know, and is only inferring. Much of the history of the distant past has to be reconstructed in this manner.

If both the writer and the reader will fairly admit that certain knowledge cannot usually be attained, then such works are delightful and valuable. In his presidential address to the American Historical Association in December 1951, Professor Robert Schuyler praised the historian Maitland for just this virtue. Haziness, he said, was recognized by Maitland for what it was. It was allowed to remain hazy. It was not

"given the semblance of clarity by having an unhistorical and false lucidity forced upon it."

There is a fine example of this in *The Oxford History of England.* This majestic series of fourteen volumes is not yet complete, but ten are now out, and they are indispensable works. In Volume 1, the late R. G. Collingwood, that brilliant man who was both a historian and an archaeologist and (unlikely combination!) a philosopher, applies his mind to the legend of King Arthur. Who was Arthur? Who were his knights? Fables? Myths? Retrojections of medieval men into the late Roman empire? Collingwood takes the stories as we have them in the earliest form: King Arthur was recorded, by men who lived not many generations after his death, to have fought the pagan invaders of Roman Britain. He had an odd title, *dux bellorum,* leader in the wars. He fought all over Britain. He had knights in armor. He was finally killed by one of his own men. Not much more is recorded. But out of this Collingwood constructs the admirable inference that Arthur was in fact a gifted Roman-British professional soldier, who led a force organized to meet the recurrent barbarian invasions—namely, a mobile unit of heavy cavalry, with men, and perhaps horses too, armored so that even when outnumbered they could still rout a horde of savages poorly organized and lightly equipped. He was not a territorial ruler, but was apparently employed by the various Christian chiefs of different areas of Britain—hence his adventures far and near. And he was the last hope of the Celtic people of Britain, so that when he was killed (Collingwood suggests that the Mordred story means there was dissension within the ranks of his own small force) they would not believe he was really dead, but spoke of him as still alive, waiting his time to return and champion their cause once again.

This is not all the story, of course. Professor Roger Loomis and other scholars have shown how Arthur and his men also gathered much of their strength and magic from the pre-Christian stories of Celtic gods, and from a religion which, although the Christian missionaries drove it out, still lingered in the recesses of men's minds and in that strange region where poetry is born. And tomorrow a British plowman might quite well turn up a stone, with an inscription on it, which would disprove Collingwood's reconstruction of the basic story of the human Arthur. But if that possibility is acknowledged, as it is in the *Oxford History,* then we can accept the story and, by using it, understand a little more about that grim time when the empire was falling and even Christianity seemed in danger, as it often has seemed to be since then.

There is a third kind of history book, which is not so much a reconstruction as a selection and a compression. Here there are plenty of

facts, lots of records, dispatches and deeds, private letters and public announcements, maps, and even photographs. The historian has to choose those which will make the story clear; arrange them so as to bring out the essentials of historical change; and then, with such gifts of style and imagination as he possesses, convert them into something less like a scientific statement than a work of art. The professional scholars distrust this kind of writing; but when it is proved trustworthy they usually acknowledge that it is the crown of their profession. Life is sometimes exciting; and this type of history can convey the excitement. Life contains nobility and beauty; such histories will evoke the beauty and reflect the nobility. Life is frequently very funny: the right historian can make us laugh. For instance, take John Miller's history of the War of Independence, called *Triumph of Freedom*, and turn to his account of the Battle of Trenton. We knew that Washington crossed the Delaware among floating blocks of ice on a bitter Christmas night, and attacked the Hessian troops on 26 December 1776. But the Hessians had been doing some serious Christmas drinking, and their colonel, Rahl, had to be awakened by his orderly to confront the double perils of Washington's artillery and a terrific hangover. The strategic surprise conducted by Washington was complete. After less than an hour's fighting, the Hessians surrendered; and, Mr. Miller tells us,

> Among the slain was Colonel Rahl. He died as he had lived—brave and drunk.

I can recommend Mr. Miller's book heartily. And just as heartily let me recommend a splendid trilogy by Arthur Bryant, dealing with the Napoleonic era. They are called *Years of Endurance* (1793-1802), *Years of Victory* (1802-1812), and *The Age of Elegance* (1812-1822). They began to appear at just the right moment, when the British were standing alone against Hitler and when the entire continent of Europe appeared to be united under a single master who was forging it into a weapon with which to destroy or enslave Great Britain—just as it had appeared under the Emperor Napoleon. It is one of the highest uses of history, to remind individuals and nations that greatness is always possible; and I believe that Bryant's books had that effect. But apart from their patriotism, they are full of general interest and charm. Battles, as we know, are terribly hard to describe. Stendhal thought no soldier had much chance of understanding what went on in them; and Tolstoy believed that not even the generals knew. But as we read Bryant's descriptions of great battles we know very well that the generals on both sides (and many of the experienced officers) in the Napoleonic wars were fully aware of everything essential that was hap-

pening; and yet Bryant manages to give us the enlisted man's point of view, too, and reports how he drank or swore; and he tells us how the young officers joked and capered even in the toughest spots. There is an entire chapter of nearly forty pages on Waterloo, and I cannot read it without wild excitement.

History is more than battles. And so Bryant shows us what England, France, Spain, and Portugal actually looked like: how their people fed, and worked, and amused themselves: he makes them live. To describe London in 1814, he uses an admirable device. He shows us the Czar of Russia (who had come to England for the peace celebration) riding round the city early in the morning, followed by his Cossack attendants with long lances and sheepskin cloaks; and he tells us what the Czar saw. It is like a fine set of Rowlandson drawings, with something grander in it, that Rowlandson never saw:

> the tottering old taverns and warehouses of Scotland Yard, the gardens of Northumberland House, the conical water tower of York Buildings, Somerset House rising like a Venetian palace from the water, and Paul's dome floating above the houses and spires. And binding Westminster to the city, the city to the world, and man to the ages, the great stream flowed seawards, green and grey...

Final summary

Well, these are the three types of history: the memories, which give individual experience; the reconstructions, which apply logic to scanty records; and the imaginative descriptions, which, from the endless flow of facts and events spawned in millions by the tireless human race, selects those which are truly important and gives us not only their casual connections, but something of the rich emotion and imagination which accompanied them when they occurred, and without which the past is truly dead. It is a noble task, to keep it alive.

SPEECHES FOR COLLATERAL STUDY

1. Winston Churchill, "The Twentieth Century—Its Promise and Its Realization"—Harold F. Harding, *The Age of Danger* (Random House, N. Y., 1952) p. 3 ff.

2. Dr. Charles H. Mayo, "What Is Being Done in the Field of Medicine to Lengthen the Span of Life?"—William P. Sandford and W. H. Yeager, *Business Speeches by Business Men* (McGraw-Hill, N. Y., 1930) p. 501 ff.

3. A. W. Bruce, "The Locomotive Yard Stick"—Sandford and Yeager, *op. cit.*, p. 633 ff.

4. Louis D. Brandeis, "Business—A Profession"—Homer D. Lindgren, *Modern Speeches* (Crofts, N. Y., 1930) p. 106 ff.

5. Clarence H. Mackay, "The History of Communications"—Lindgren, *op. cit.*, p. 260 ff.

6. Carl T. Compton, "The State of Science"—Harding, *op. cit.*, p. 249 ff.

7. Anson Getman, "State and Private Rights to Real Property"—James M. O'Neill and F. K. Riley, *Contemporary Speeches* (Century, N. Y., 1930) p. 300 ff.

8. George A. Orrok, "Water-power Costs Versus Steam-power Costs"—O'Neill and Riley, *op. cit.*, p. 281 ff.

9. Chaplin Tyler, "Industry and You: The Field for College Graduates"—Lew R. Sarett and W. T. Foster, *Modern Speeches on Basic Issues* (Houghton Mifflin Co., Boston, 1939) p. 397 ff.

10. See current issues of the magazine *Vital Speeches of the Day.*

11. See also the annual volumes of *Representative American Speeches,* edited by A. Craig Baird (H. W. Wilson Company, Philadelphia).

PROBLEMS

1. Make skeleton outlines of the speeches by Arthur Compton and by Gilbert Highet printed at the end of this chapter and compare the methods used to organize the information presented in the satisfaction step with that used in the outline of Professor Petty's speech on roads.

2. Outline two classroom lectures and determine the method used by your instructors to organize the information presented.

3. Make a list of as many devices for presenting information visually as you can remember having seen speakers use. Note (A) the device, (B) whether used separately or simultaneously with oral explanation, (C) what type of material was presented visually, (D) whether the points were clarified or not, and (E) whether attention was distracted from the discussion.

4. Select some principle of physics, chemistry, or biology, and plan some method by which it may be connected with concepts familiar to: (A) a farmer, (B) an automobile repairman, (C) a twelve-year-old child, (D) a housewife. Write out a paragraph or prepare a one-minute speech calculated to make this point clear to each of these four in turn.

5. On some subject not familiar to your audience prepare an informative speech employing the technic explained in this chapter. Be sure to make effective use of both initial and final summaries.

CHAPTER 21

THE SPEECH TO STIMULATE (OR TO ACTUATE THROUGH EMOTIONAL STIMULATION)

We come now to the problem of stimulating or inspiring a group of people. In this instance we do not mean the type of inspiration broadcast by the street-corner evangelist but rather the sort of thing which is often necessary to raise the ideals and ambitions of men above the mediocre levels where they habitually fall; moreover, by stimulating emotional attitudes, an audience may even be stirred to take definite action.

Typical situations requiring speeches which stimulate

AT FIRST THOUGHT, occasions for speeches of this kind would seem to be rare, but a careful investigation reveals that the opposite is true. *Anniversary memorials, dedications, commencement exercises,* and the like usually present such situations. On these occasions there is the opportunity to recall the traditions and ideals—patriotic, religious, and social—to which people give lip service but which need periodic revivification if they are to be retained as powerful forces in daily life. Moreover, such occasions

offer the chance to deepen the reverence and enthusiasm of the audience for the lives and principles of great men.

At *conventions,* the wise program committee sees that something of an inspirational nature is presented early in the proceedings. The delegates must be made to feel that their presence is important and that the convention is worth while. Indeed, the primary function of many conventions is to inspire those who attend with greater loyalty and zeal for the cause or occupation which the convention represents. *Keynote addresses,* demanding the use of inspiring and stimulating speech, are made quite frequently. The chairman or opening speaker at any meeting or series of meetings does well not only to acquaint his listeners with the purpose of the meeting, but to stimulate their enthusiasm about it and to establish the mood which the remainder of the program requires.

Nearly all *meetings of a sales or promotional organization* require speeches that inspire. Salesmen are likely to become self-satisfied or disheartened. There is always the need for repeated stimulation. If the group is an amateur one, such as a local committee handling some sort of community drive, the need for frequent encouragement is even more important. A good sales manager or committee chairman is one who can not only criticize when criticism is needed, but one who is also able to stir the latent enthusiasm of his subordinates. *Organization banquets or meetings* offer a similar problem. More than mere argument is required to get most people into anything new. To make them work for it is even more difficult. Try to organize a chamber of commerce, or a club, or an improvement association in your local community, or even a baseball team in your club or fraternity, and you will soon find facing you the problem of stimulation. Usually you will find that everyone approves of the idea, but that people suddenly become very busy when they are asked to help. *Campaign rallies* bring up the same problem. During any campaign, whether it is political, sales, production, membership, or financial, the necessity arises to call together the staff of workers in order to check up on the results so far obtained. Here again the best results are ob-

tained by inspiring these people with extra drive for the remainder of the campaign.

This list by no means covers all the situations in which speeches to stimulate and inspire are appropriate. Wherever there arises the problem of stirring men and women to greater activity or higher ambition, the technic discussed in this chapter will be useful. Teachers, ministers, parents—all must deal with the problem of stimulating their charges to greater devotion and more energetic application of effort.

The purpose

FROM WHAT has already been said it is obvious that the purpose of the type of speech here considered is primarily to arouse enthusiasm or to deepen emotion. But this is not all of it. Enthusiasm or deep emotion without direction is like a steam engine running wild without a load. The speaker must endeavor not only to stimulate his listeners but also whenever possible to direct them toward a definite course of action. Too many speakers thrill their hearers into great excitement, but leave them nothing to do about it. The speaker must not only arouse the people, but he must arouse them about something definite, and if possible give them something to do. Then, if he is to secure the best results, he must strive also to make that enthusiasm or emotion lasting. To inspire men while you are talking to them is one thing; to build the inspiration upon a deep enough foundation for it to last after you have finished speaking is quite another. A businessman, for example, may inspire a group of salesmen momentarily by painting a picture of the glorious expansion of the business or the ease with which someone else has made large sales; but unless he builds in the salesman a sincere belief in his goods, a confidence in the salesman's own capacity, and an assurance of personal gain from his work, all the talk of loyalty to the house and of glorious expansion will melt away on the first hot summer day. High-pressure methods may be successful temporarily, but they are seldom so permanent as those based on good sense.

The manner of speaking

IF YOU ARE going to give a speech to stimulate, *let your presentation be dynamic.* The outward expression of this dynamic quality will, of course, vary with the specific purpose of your speech and the occasion. If you wish to stir your listeners to strong enthusiasm, be enthusiastic yourself. Be vigorous both in mind and body; move around; use your arms and hands to emphasize your ideas. On the other hand, if you wish to instill a deep feeling of reverence or devotion, you must be more poised physically; let your voice suggest the depth of your feeling. At an athletic rally, your speaking may be somewhat unrestrained; at a commencement exercise it may be just as dynamic, but more controlled. A sales meeting demands brisk and decisive utterance while a dedication exercise calls for dignity and polish. At any event, be well enough prepared that you will not have to hesitate or use notes; you will find difficulty in stimulating people from a sheet of note paper; keep your ideas moving.

Characteristics of content

REMEMBER that your listeners probably agree with you already in principle; therefore, don't argue with them. Your job is to jar them loose, to stir them up, to move them. To do these things:

Use striking phraseology. For example, in the speech at the end of this chapter, notice the effectiveness of such statements as these: "If you cannot gather grapes from thorns, or figs from thistles, neither can you gather golden sentences from an empty mind. The reason why most of us do not say more is just because we have nothing more to say. We cannot speak in public because we do not think in private."

Use a slogan as your keynote whenever possible. Not all speeches are of a sort where a slogan is appropriate. But if the gist of your speech can be expressed in a slogan, use one and hook up with it each illustration in your speech. Consider the effectiveness

of this slogan used during the trouble with Tripoli: "Millions for defense, but not one cent for tribute!"—or of this one used to advertise motor cars: "Better buy Buick"—or of the familiar "Say it with flowers." In order to be good, a slogan must have some or all of the following qualities: brevity, rhythm, vividness, alliteration, contrast, active suggestion.

Be concrete and specific. Instead of saying, "a certain great aviator," call him by name. Instead of referring to "huge sums of money," say definitely "a hundred millions," or "enough money to buy up our whole town." Don't talk abstract principles; your audience agrees with them already. Use vivid examples, stories, and incidents to make those principles really live. Notice the effectiveness of the illustrations which fill the speech at the end of the chapter.

Use contrast. Follow an example of failure with one of success. Contrast humor with seriousness. Stand the "big and little of it" side by side for your audience to see. Notice how this too is done in the sample speech.

Use strong motivation. Be sure that your speech is not all glitter. Build it upon the foundation of a strong appeal to fundamental human desires. Touch the pocketbooks, pride, sympathy, fighting spirit, family affection, desire for self-advancement, or any of the other motives of human action. Notice the strong appeals to pride and power contained in the forthcoming speech. Be careful, however, not to appeal to the selfish motives alone. Couple these with the loftier appeals. People do act for selfish reasons, but they don't like to admit that fact. An unselfish motive, such as loyalty or patriotism, takes the hesitancy away.

Use vivid imagery. Nowhere is it more important to stir the imagination of your audience than when you attempt to inspire them. To do so requires that your speech be filled with vivid description which calls up sharp, compelling images in your listeners' minds. Read again the discussion of imagery on pages 360 to 362 in the chapter on "Wording the Speech," and note in particular the importance of *reference to experience* and *use of detail* in creating vivid images. Then consider the types of imagery ex-

plained below. You will find the effective use of them one of the most important requirements for stimulating the emotions of your audience.

The types of imagery

FOR USE IN speaking, imagery falls naturally into seven types, each type related to the sensation which it portrays:

1. Visual—(sight).
2. Auditory—(hearing).
3. Gustatory—(taste).
4. Olfactory—(smell).
5. Tactual—(touch).
 a—Texture and shape.
 b—Pressure.
 c—Heat and cold.
6. Kinaesthetic—(muscle strain).
7. Organic—(internal sensations).

Visual imagery

Try to make your audience "see" the objects and events you are describing. Mention size, shape, color, movement, and the relative position of one object to another. Notice how George Eliot (in *Romola*) does this: "The loggia de'Cerchi stood in the heart of old Florence, within a labyrinth of narrow streets. . . . Under this loggia, in the early morning . . . two men had their eyes fixed on each other; one was stooping slightly, and looking downward with the scrutiny of curiosity; the other, lying on the pavement, was looking upward with the startled gaze of a suddenly awakened dreamer."

Auditory imagery

Make the audience hear not only what you say but also the sounds which you are describing. Example: "As we stepped inside the power plant at Niagara, the roar of the mighty cataract was still in our ears, and it was some moments before we could hear

any other sound at all. Then we began to hear the steady, high-pitched whine of the dynamos and, as the men below us moved around, the quiet patting of rubber-soled shoes against cement." Note that sounds vary in loudness, pitch, and rhythm, as well as in quality. By calling attention to these details a vivid auditory image is created. Observe another of George Eliot's descriptions, that of a street carnival in Florence: "A rude monotonous chant made a distinctly traceable strand of noise, across which screams, whistles, gibing chants in piping boyish voices, the beating of drums, and the ringing of little bells met each other in confused din. Every now and then one of the dim lights disappeared, with a smash from a stone, followed by a scream and renewed shouts."

Gustatory imagery

Get your audience to imagine the taste of that which you describe. Mention its saltiness, sweetness, sourness, bitterness, or its spicy flavor; but remember that the imagery of taste is more easily created by comparison with objects which we remember tasting than by using adjectives describing the taste alone. Observe how Charles Lamb (in his "Dissertation upon Roast Pig") combines these two methods in describing roast pig: "There is no flavor comparable, I will contend, to that of the crisp, tawny, well-watched, not over-roasted, *crackling*, as it is well called—the very teeth are invited to their share of the pleasure at this banquet in overcoming the coy, brittle resistance . . . the tender blossoming of fat . . . the lean, not lean, but a kind of animal manna—or, rather, fat and lean so blended and running into each other, that both together make but one ambrosian result . . . too ravishing for mortal taste."

Olfactory imagery

Make your audience smell the odors connected with the situation you describe. Do this not only by mentioning the odor itself, but by describing the object having the odor or by comparing it with some familiar one. (The same principle as that mentioned in the last paragraph.) Example: "As he opened the door of the old

apothecary's shop, he breathed the odor of medicines, musty, perhaps, and pungent from too close confinement in so small a place, but free from the sickening smell of stale candy and cheap perfume."

Tactual imagery

This form of imagery is based upon the various types of sensation which we get from our skin when it is touched. Particularly we notice shape and texture, pressure, and heat or cold.

Texture and shape. Try to have your audience feel how rough or smooth, dry or wet, or sharp, or slimy, or sticky a thing is. The following example is from H. G. Wells: "While I stood in the dark, a hand touched mine, lank fingers came feeling over my face, . . . I felt the box of matches in my hand being gently disengaged, and other hands behind me plucking at my clothing."[1]

Pressure. "As he pulled himself down foot by foot toward the bottom, he felt the water pressing against him until the enveloping squeeze was all that he could stand."

Heat and cold. This is sometimes called "thermal" imagery. "After the night spent with icy spray whipping over me from the prow of the boat, the warmth of the morning sun and the steaming hot cup of coffee which the steward brought me were welcome indeed."

Kinaesthetic imagery

This is the type of imagery which relates to muscle strain and movement. Get your audience to feel themselves active, to feel the pull upon muscle and tendon. "Had it been an ordinary trapdoor, we could have pushed it open with no effort at all. As it was, the three of us braced ourselves firmly, but heave and shove as we might, we could not budge it. Our muscles became great hard knots; the sweat stood on our foreheads; it seemed as though our backs would break with the effort. But not a fraction of an inch would it move."

[1]From *The Time Machine* by H. G. Wells (Henry Holt, N. Y., 1922).

Organic imagery

Hunger, dizziness, nausea—these are a few of the kinds of feelings which organic imagery serves to picture. There are times when an image is not complete without the inclusion of details relating to the inward feelings. Be careful, however, not to offend your audience by making the picture too revolting. A fine taste is required to measure the detail necessary for vividness without making the image so gruesome that it is disgusting or laughably grotesque. Observe the use made of it by H. G. Wells: "That climb seemed interminable to me. With the last twenty or thirty feet of it a deadly nausea came upon me. I had the greatest difficulty in keeping my hold. The last few yards was a frightful struggle against this faintness. Several times my head swam, and I felt all the sensations of falling. At last, however, I got over the well-mouth somehow and staggered out of the ruin into the blinding sunlight."[2]

These, then, are the seven types of imagery. Victor Alvin Ketcham[3] calls them the "Seven Doorways to the Mind" which the speaker must open with his words if he expects his audience to understand him. As Professor Ketcham points out, people differ in the degree to which they are sensitive to one type of imagery or another. The public speaker is wise, therefore, to employ as many different kinds of imagery as possible.

In the example which follows, taken from an essay, notice how the different types of imagery have been combined to create a vivid picture:

> I was lately taken by a friend, with whom I was staying in the country, to a garden party. . . . The day was hot, and I was uncomfortably dressed. I found myself first in a hot room, where the host and hostess were engaged in what is called receiving. A stream of pale, perspiring people moved slowly through, some of them frankly miserable, some with an air of false geniality, which deceived no one, written upon their faces. "So pleasant to see so many

[2]*Ibid.*

[3]From "The Seven Doorways to the Mind," a lecture by Professor Victor Alvin Ketcham. Printed in *Business Speeches by Business Men* (McGraw-Hill, N. Y., 1930), edited by Sandford and Yeager.

friends!" "What a delightful day you have for your party!" Such ineptitudes were the current coin of the market. I passed on into another room where refreshment, of a nature that I did not want, was sadly accepted. And I passed out into the open air; the garden was disagreeably crowded; there was "a din of doubtful talk," as Rossetti says. The sun beat down dizzily on my streaming brow. I joined group after group, where the conversation was all of the same easy and stimulating character, until I felt sick and faint . . . with the "mazes of heat and sound" in which my life seemed "turning, turning." . . . I got away, dizzy, unstrung, unfit for life, with that terrible sense of fatigue unaccompanied by wholesome tiredness, that comes of standing in hot buzzing places. . . . As I went away, I pondered sadly upon the almost inconceivable nature of the motive which could lead people to behave as I had seen them behaving, and resolutely to label it pleasure.[4]

In the speech at the end of this chapter, note how Dr. Tittle likewise combines imagery of several kinds to heighten the effect of his descriptions.

Organization

THERE ARE times when a speech to stimulate may be organized as a one-point speech. When your purpose is only to intensify your listeners' feelings about how serious the existing problem is, your speech may consist only of a one-point need step, beginning with a striking statement of that need to get attention at the start, and developing with striking and vivid examples which illustrate that need. Again, when the need is perfectly clear, your speech may begin with a vivid statement of the attitude or action which you urge, followed by a series of descriptions and illustrations to visualize the desirable results to be obtained, and closed by a compelling restatement of the recommended attitude or action. Thus your first sentence is the attention, need, and satisfaction steps combined, the bulk of your speech is visualization, and the final statement is your action step. The speech on "One Idea," printed

[4]From "Sociabilities," an essay by Arthur Christopher Benson. Printed in *From a College Window* (G. P. Putnam's Sons, N. Y., 1907).

on pages 245 to 247 in Chapter 12, is essentially a stimulating speech of this type. More often, however, and especially at occasions which require a longer speech, the steps in the motivated sequence are more fully developed as follows:

Attention step

The speech is usually begun with a reference to the occasion when it is a keynote speech or the opening speech of a presiding officer. Otherwise, the attention step most frequently consists of an unusual statement or of a telling illustration. At times, however, other methods are more arresting; Dr. Tittle's speech on page 428, for instance, employs an unusual combination of quotation, personal reference, and statement of theme.

Need step

Point out the need for greater activity or enthusiasm or for a deeper feeling of some emotion such as anger, reverence, etc. This is done by pointing out the lag which now exists in contrast to previous higher levels, or the mediocrity of the present in contrast to what is possible. Frequently no actual mention is made of the present; a consciousness of present weaknesses is awakened in the audience merely by a vivid picture of possible strength; the contrast between the present and the past or future is implied rather than stated. In the sample speech, for instance, observe how Dr. Tittle, by calling attention to the achievements of great speakers of the past, creates in his student audience a feeling of the importance of speech and a need for further self-development to make similar accomplishments possible. Remember that a feeling of need cannot be created effectively in such a situation by mere argument or by the mere statement, "Be enthusiastic" or "Be angry." Illustration, narrative, startling facts, vividness—these are required. Keep the picture active and moving, and, above all, keep your audience at a high pitch of attention. Sometimes this step is short if the audience is already keenly aware of the problem. More often, when the audience is apathetic, it is longer—from a third to more than half the speech.

Satisfaction step

In a speech of this nature, the satisfaction step is usually short unless combined with the visualization step as it is in the sample speech. Ordinarily, the satisfaction step proposes one of two things: (*a*) a general frame of mind that the audience is to assume, such as enthusiasm, anger, reverence, devotion, loyalty, renewed activity; or (*b*) a definite plan of action briefly outlined. If the latter method is used, some novel device, such as alliteration, is helpful to impress the plan on the minds of your listeners. Thus, a speaker making a health talk to middle-aged businessmen suggested that they "sleep more; stuff less; and see a doctor often." When a definite course of action is proposed, state it positively but don't argue; argument sometimes convinces but seldom inspires.

Visualization step

Ordinarily the greater part of the speech will come in the visualization step. The development will be of the positive type mentioned in Chapter 16, page 328. Picture conditions as they will be when your plan is put into operation, or heighten the desirability of the attitude you are urging the audience to assume. Here you can even afford a bit of mild exaggeration; everyone is with you in principle, and a mild overstatement will seem natural. Again, avoid the abstract—be vivid, concrete; make the picture both lively and realistic. Fill the speech with imagery. Use illustration and narrative profusely.

Parallel development of need, satisfaction, and visualization steps

Frequently the effect of stimulation can be more effectively secured by a parallel development such as that explained in Chapter 16, page 326. The need may have more than one main aspect, or more than one sentiment or action may be urged. In this event, each aspect may be followed through the need and satisfaction steps separately and drawn together in the visualization step; or more frequently, the need may be treated as one unit, and then

the various aspects are separately followed through the satisfaction and visualization steps. This latter method is used in the sample speech: first the need for great speakers is pointed out; then qualities required for greatness are mentioned (satisfaction) and vividly pictured (visualization) one by one. There are times, though somewhat rare, when all three steps—need, satisfaction, visualization—are thus developed in parallel. Care must be taken whenever this parallel structure is used to limit the units to a few basic aspects; too many units result in a stringy impression which lacks a stimulating effect.

Action step

Unless the purpose of the speech is to request some definite and specific act, no definite action step will be included. Requests for generalized activity or emotional attitude are seldom stated; they are implied. If the vizualization step is adequately developed, the implication will be clear. When an action step is included, it is usually developed in one of three ways: *by a rapid summary* of the specific action required, *by a quotation* which vividly suggests the action or emotion urged, or *by a challenge* which requires personal commitment on the part of the audience—a show of hands, signature, or vocal assent. The last method should never be used unless you are sure the audience is sufficiently aroused to react without hesitation or inhibition; if people do commit themselves publicly, of course, they will feel a certain additional obligation to keep their pledge.

Experience will doubtless suggest many variations to the technic suggested above for the preparation and presentation of speeches which aim to stimulate; conditions surrounding each individual occasion will certainly dictate modification; but the fundamental technic here laid down will be found to present a definite and effective groundwork for any speech problem of this nature. The outline for this type of speech usually follows the skeleton plan presented on page 336 except that the satisfaction step will always be abbreviated and the action step sometimes

omitted as explained above. A short but telling speech of this type, which shows how content and organization may be combined to stimulate action, is the appeal made by David Sarnoff printed on pages 312 to 314. Note how he used striking phraseology, vivid imagery, and strong motivation in making his appeal. Then read carefully the sample speech which follows, delivered at an occasion where a more deliberate development was possible and a more polished style required. Note especially the wealth of illustration, the parallel development of the satisfaction and visualization steps, and the absence of any definitely stated action step.

LEARNING TO SPEAK[5]

A commencement address delivered to the graduates of the Northwestern University School of Speech in June, 1924, by Dr. Ernest Fremont Tittle, the pastor of the First Methodist Church of Evanston, Illinois, a church which a majority of the audience regularly attended.

Attention step ONE DAY, WITHOUT any very definite outline in mind, Robert Burns sat down to write a poem and frankly confessed:

Which way the subject theme may gang
Let time and chance determine;
Perhaps it may turn out a sang—
Or probably a sermon.

I wish—how I wish tonight—that I might produce a song. But, if I succeed in producing anything, it will probably be a sermon. When Coleridge asked Lamb, "Did you ever hear me preach, Charles?" Lamb replied, "I n-never heard you do anything else." The bearing of this famous retort upon the present instance is, I am afraid, only too obvious.

But be it a "sang," or be it a "sermon," the theme which I have chosen for this occasion is Learning to Speak. And I marvel at my own temerity. I can only hope that some of you will consider it pertinent. You need not suggest—I already know—that it is also impertinent!

Need step Everybody ought to learn how to speak. First, because speaking clarifies thought. I am going to suggest farther on that clear thinking is the primary requisite for good

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the United States, "They have begotten with a rapidity beyond recorded example eighteen million of the greatest bores ever seen in this world before."

History for Carlyle was simply a succession of great men's biographies. He worshiped the hero and despised the crowd.

But the crowd, as we are beginning to realize, is not to be despised.

Think of the reformers before the Reformation: the unnumbered thousands who prepared the way for Luther; who helped to create the intellectual and moral environment of which Luther availed himself when he nailed his ninety-eight theses to the door of the old church in Wittenberg, and carved for himself a conspicuous place in the memory of mankind. Think of the unpictured, unpraised persons who fanned the fires of conviction which lighted the way for Abraham Lincoln to move into immortality as the emancipator of four million slaves. Think of the unfamous persons in every country in the world today who are forging the demand that war shall be placed in the same category with dueling, piracy, and human slavery.

It has been said that "The frail snowflake has sculptured continents." Is it not equally true that the spoken thought, not only of great men, but of millions of ordinary men, has molded the lives of nations and determined the course of civilization? How important, then, it is that everybody should learn how to speak. The voice of the ordinary man may not carry very far. All the more reason why, as far as it does carry, it should be made as clear and compelling as possible.

Satisfaction and visualization steps in parallel

Everybody may learn how to speak. By learning to speak, of course, I mean something different from learning to talk. Not long ago I heard an American Indian suggest that when the White man says to the Red man, "Why don't you talk more?" the Red man would like to reply to the White man, "Why don't you say more?" A vivacious representative of the gentler sex once asked Henry James whether he did not think that American women talk better than English women. "Yes," he replied, "they are more ready and much more brilliant. They rise to every suggestion. But," he added reflectively, and with rare tactfulness, "English women so often know what they are talking about." And has not Christopher Morley sententiously remarked that "The unluckiest insolvent in the world is the man whose expenditure of speech is too great for his income of ideas"?

By learning to speak one wishes to mean something more than learning to vocalize. The latter accomplishment is not beyond the reach of a parrot.

But everybody who is not an idiot may learn not only how to talk but how to speak. Ability to speak like ability to swim, or to drive a golf ball, or to play the piano, may be cultivated. You may never develop into a Wendell Phillips, or a Frances Willard, any more than you may develop into a Sybil Bauer, or a Bobbie Jones, or a Paderewski; but you need not go stuttering and stammering through life. As a biological descendant of Adam and Eve, you have a tongue and some teeth, and a modicum at least of intelligence. As a linguistic descendant of Shakespeare and Milton, you have nine parts of speech and a possible vocabulary of more than three hundred thousand words to choose from. If, therefore, you do not learn how to speak, it is your own fault. It is not because you cannot learn. It is merely because you will not go to the trouble of learning.

What then are some of the essential requirements for learning to speak as over against the mere ability to vocalize in a half-dozen languages? Let me mention, first, the ability to think. The man who has something to say can and will find some way to say it. If any man remains a "mute inglorious Milton," it is not because he cannot say what he thinks; it is rather because he has never thought anything worth saying.

If you cannot gather grapes from thorns, or figs from thistles, neither can you gather golden sentences from an empty mind. The reason why most of us do not say more is just because we have nothing more to say. We cannot speak in public, because we do not think in private.

A somewhat distinguished English preacher, who was naturally fluent, once declared that he could always go on saying something until he had something to say. But a far safer guide for most of us to follow is that deservedly famous stump speaker who advised, "Fill yourself with your subject, then knock out the bung and let nature caper."

Remy de Gourmont has remarked that "Works well thought out are invariably well written." Allowing for the inevitable exceptions, he has, I suspect, stated the rule—a rule which applies not only to effective writing but to effective speaking. Words well thought out are almost invariably well written; and ideas well thought out are almost invariably well spoken. A poor speech may be the result of a number of causes, including, perhaps, milk-fed chicken, vanilla ice cream, and French pastry; but it is even more likely to be the result of sloppy thinking. The ambitious speaker would do well to spend more time in clarifying his thought than in choosing his words.

Yet words, too, are important. There are colorful words that are

as beautiful as red roses; and there are drab words that are as unlovely as an anaemic-looking woman. There are concrete words that keep people awake; and abstract words that put them to sleep. There are strong words that can punch like a prize-fighter; and weak words that are as insipid as a "mamma's boy." There are warm sympathetic words that grip men's hearts; and cold detached words that leave an audience unmoved. There are noble words that lift every listener, at least for a moment, to the sunlit heights of God; and base words that leave an audience in the atmosphere of the cabaret. And so, other things being equal, including abstemious eating and clear thinking, the most effective speech will be the speech that contains the greatest number of colorful, concrete, strong, sympathetic, and inspiring words. Provided . . . What?

Very much of the effectiveness of public speaking depends upon the technic employed by the speaker.

An exasperated parishioner, who felt it incumbent upon him to protest against the feebleness of the clerical profession, remarked to the Reverend Sidney Smith, "If I had a son who was an idiot, I would make him a parson." To which the Reverend Sidney Smith replied, "Your father evidently was of a different opinion." Some protest, no doubt, needed to be made; but the gentleman who ventured to make it had not developed the right technic.

There are, as I have discovered, two very different ways of calling someone's attention to the fact that he has taken certain unwarranted liberties with the truth. If you employ the wrong way, the response is very likely to be, "You're another!" But if you employ the right way, the response may be, "Perhaps I have; and I shall endeavor hereafter to confine myself strictly to facts."

I was present some time ago at a meeting at which two speeches were made on the same theme. Both speakers, as it happened, took substantially the same position. But when the first speaker sat down, the audience was distinctly unfriendly; and when the second speaker sat down, the same audience vigorously applauded him. Both had said the same thing; but the first had said it in a way that merely irritated his audience, whereas the second had said it in a way that had convinced his audience. Many a speaker has met with opposition not so much because of what he said as because of the way in which he said it.

There is, of course, the exactly opposite danger that a man may say something that needs to be said, but say it so cautiously that no one will realize that he has said it. He will get it out, but he will not get it over; and if he fails to get it over, he has made an ineffective speech.

Not long ago, in the course of an address, I repeated the deservedly famous story of the merchant who hung out a sign reading, "I am a One Hundred Per Cent American: I hate Jews, Catholics, Negroes, and foreigners"; whereupon his competitor across the street hung out a sign reading, "I am a Two Hundred Per Cent American: I hate everybody." At the close of the meeting, an ardent member of the local Ku Klux Klan came forward and warmly congratulated me! I had gotten it out; but I had not, apparently, gotten it over.

One way to get something out without getting it over is to confine yourself to glittering generalities. Almost any audience will applaud glittering generalities, especially if they are couched in familiar rhetorical phrases.

Some one gets up and affirms, with the air of Christopher Columbus discovering America, that what this country needs is a good old-fashioned revival of religion. Shouts of Amen! from the Methodist corner. Decorous cries of Hear! Hear! from the Presbyterian corner. Smiles of approval from the Congregational corner. Slight intimations of approval from the Episcopalian corner. Even the out and out pagan in the audience feels an impulse to applaud! A good old-fashioned revival of religion sounds harmless enough. To the traditionalist it suggests the theology on which he was brought up. To the dogmatist it suggests the truth—as he sees it. To the emotionalist it suggests a perfectly wonderful opportunity to enjoy the luxury of inexpensive tears. To the pious profiteer and the orthodox exploiter, it suggests a type of religion which raises no embarrassing questions, makes no inconvenient demands, but leaves men undisturbed in the enjoyment of the fruits of other people's labor, and furnishes a divine sanction for the maintenance of the status quo. And so, as a sonorous platitude, almost any audience will endorse the statement that what this country needs is a good old-fashioned revival of religion.

But suppose the speaker feels under some obligation to descend from the pleasant heights of glittering generalities to the arduous lowlands of particular applications. Suppose he feels impelled to suggest that a good old-fashioned revival of religion would involve, as it did in the days of John the Baptist, an urgent, unflinching demand that the rough ways of industry shall be made smooth; and that the crooked ways of politics shall be made straight; and that every mountain and hill of unearned wealth shall be brought low; and that every valley of undeserved poverty shall be filled; and that all flesh shall be given equality of educational and economic opportunity; and that nothing less than this shall be termed the salvation of God. Having made a sug-

gestion of this sort, would not the preacher discover a sudden drop of at least forty degrees in the temperature of the audience?

To be effective, a public speaker must develop a technic which will enable him to get out what needs to be said without needless and fruitless irritation, and at the same time to get it over.

But if much depends upon the technic of speaking, much more depends upon the life of the speaker. You cannot make silken purses out of sow's ears; nor can you get a big speech out of a little speaker. Schools of speech may give you a faultless technic. But what shall it profit a speaker if he acquire a faultless technic but fail to develop his mind and to enrich his soul?

When Senator Hayne had delivered, in the United States Senate, his famous speech defending the right of a sovereign state to withdraw from the Union, there were men of no little discernment who declared with heavy hearts that his argument was unanswerable. But, on the following day, Senator Hayne's unanswerable argument was brilliantly answered by Daniel Webster; and the Senate chamber had witnessed probably the most wonderful burst of pure oratory yet heard on the continent. Afterwards, Webster was asked how long he had been in the preparation of his great Reply. His answer was, "Twenty years." Said he, "When I stood up in the Senate Chamber and began to speak, a strange sensation came to me. All that I had ever thought, or read in literature, in history, in law, in politics, seemed to unroll before me in glowing panorama; and then it was easy, whenever I wanted a thunderbolt, to reach out and take it as it went smoking by."

Great speeches are not born in a day. It may require as long as twenty years to bring them forth. For they come out of the slowly nourished minds of men. They come out of the slowly maturing souls of men. They come very often out of suffering and heartache and loneliness and all but despair. They never come out of shallow minds and sordid secular souls.

How fearfully flat mere declamation falls. "Give me liberty or give me death," cries the school boy; and his declamation may be rhetorically impeccable. Yet somehow it is unconvincing. The words appear; but they are like wax figures in a museum. Only the flaming soul of a Patrick Henry could give them life.

I do not mean to suggest that it is beyond the power of a great actor to give convincing expression to words that another has written or spoken. I do mean to suggest that, in order to do so, the actor himself must, as a man, be great enough actually to experience the sentiment he is expressing.

Carlyle used to insist that "Sincerity is the first characteristic of all men in any way heroic. All the great men I have ever heard of," he declares, "have [sincerity] as the primary material of them."

Can you think of any permanently effective public speaker who was not deeply and even passionately sincere? I except, of course, the mere rhetorician: the popular preachers, the political spell-binders, the matinée idols, and every other kind of vocalizing idol whose feet are of clay. They have, to be sure, their little vogue, their little coterie of worshipers. But if they go up like a rocket, they come down like a stick, leaving no permanent light in the sky. It is not of such, but only of men who, being dead, yet speak, that I am thinking when I ask: Can you recall any single permanently effective public speaker who was not deeply and even passionately sincere?

In preparation for the important speech which he was to deliver on the occasion of his nomination to the United States Senate, Mr. Lincoln read that famous classic to which I have already referred, Webster's "Reply to Hayne." It begins, as you may remember, in this fashion:

"Mr. President: When the mariner has been tossed for many days in thick weather, and on an unknown sea, he naturally avails himself of the first pause in the storm, the earliest glimpse of the sun, to take his latitude, and ascertain how far the elements have driven him from his course. Let us imitate this prudence, and before we float farther on the waves of this debate, refer to the point from which we departed, that we may at least be able to conjecture where we now are."

But the sonorous sentences of the silver-tongued orator of the East were not natural to the plain-speaking lawyer of the West; and when Lincoln sat down to compose his speech, he began:

"Mr. Chairman: If we could first know where we are and whither we are tending, we could better judge what to do, and how to do it."

And, having before him, as I cannot but believe, these two classical examples, Woodrow Wilson began his own last published article in this fashion:

"In these doubtful and anxious days, when all the world is at unrest, and, look which way you will, the road ahead seems darkened by shadows which portend dangers of many kinds, it is only common prudence that we should look about us and attempt to assess the causes of distress and the most likely means of removing them."

In this last introduction one finds neither the ponderous oratory of a Webster—quite natural to him; nor the homespun speech of a Lincoln—equally natural to him; but just that peculiar combination of

embroidered Latinity and Anglo-Saxon simplicity which was natural to Woodrow Wilson.

Webster, Lincoln, Wilson—three Americans whose speeches became historical events. And different as they were in many respects, they were alike in this respect that Webster, during his great days, and Lincoln and Wilson during all their days, were passionately sincere.

Whosoever would be permanently effective as a public speaker must be sincere. If a personal confession be allowed, I may say that no man, however brilliant or eloquent, can move me to anything save anger if I have reason to believe that what he is contradicts what he says.

Is it not also true that whosoever would move his audience must lose sight of himself?

An old schoolmate of Joseph Parker once came to him in great distress. Joseph Parker was, at that time, one of the greatest of living preachers. The schoolmate was an undistinguished country curate.

"Parker," he said, "what is the matter with me? I have got a brain that is just as good as yours is; but for some reason, I am not able to get anywhere with it."

"Well," said Joseph Parker, "let me see what you do. Stand at the other end of this room and deliver for me your last Sunday's sermon."

The undistinguished curate did so, and received this criticism: "My old friend, the trouble with you is that you are trying to get something off instead of trying to get something in."

In the year 1858, the eyes of the American people were fixed upon two men. These men were engaged in a series of debates. And they were debating the greatest question of the age. One of them was trying to be eloquent; the other was trying to be honest. One was endeavoring to get something off; the other was endeavoring to get something in. One was seeking to win an election; the other was seeking to win a cause.

When Judge Douglas finished speaking, men shouted themselves hoarse, and exclaimed, "What a wonderful speech!" When Mr. Lincoln sat down, they said to one another, "Old Abe is right."

Douglas won the election. Lincoln said in a letter to a friend: "I am glad I made the late race. It gave me an opportunity to be heard on the greatest question of the age such as I could have gotten in no other way; and now, though I sink out of sight and become forgotten, I think I have made some marks which will tell for the cause of Liberty after I am gone." But, Abraham Lincoln did not sink out of sight or become forgotten. The American people—a determined portion of them—were looking for just such a man. It now appears that God Almighty was

looking for just such a man. And when He found him He highly exalted him, and gave him a name that is above every name in American history.

When Douglas died, he moaned, "I have failed." When the spirit of Abraham Lincoln returned to the God who gave it, Edwin M. Stanton remarked, "And now, he belongs to the ages."

How everlastingly true it is even of public speakers; whosoever would save his life shall lose it; but whosoever will lose his life in devotion to a great cause will save it.

(*No stated action step—the general attitude and course of action are implied.*)

SPEECHES FOR COLLATERAL STUDY

1. Herbert Hoover, "Leadership for a Free World"—*Vital Speeches,* Vol. XIV, July 1, 1948, p. 548 ff.
2. Virgil L. Baker, "The Art of Public Speaking"—*Vital Speeches,* Vol. XVII, March 1, 1952, p. 318 ff.
3. A. Whitney Griswold, "Man Thinking"—Harding, *The Age of Danger,* p. 376 ff.
4. Edward D. Gates, "Time Is Running Out"—Harding, *op. cit.,* p. 472 ff.
5. Henry W. Grady, "The New South"—Brigance, *Classified Speech Models,* p. 287 ff.
6. Maurice G. Robinson, "The Eleventh Commandment"—Brigance, *op. cit.,* p. 18 ff.
7. Roe Fulkerson, "Dollar Chasing"—Lindgren, *Modern Speeches,* p. 359 ff.
8. St. Clair McKelway, "Smashed Crockery"—James M. O'Neill, *Modern Short Speeches* (Century, N.Y., 1923) p. 227 ff.
9. William H. Waste, "Mother's Influence"—O'Neill and Riley, *Contemporary Speeches,* p. 119 ff.
10. See current issues of *Town Meeting,* bulletin of "America's Town Meeting of the Air."
11. See also current issues of *Vital Speeches.*
12. See also the annual volumes of *Representative American Speeches,* edited by Baird.

PROBLEMS

1. Examine the speech of Dr. Tittle printed at the end of this chapter and note examples of his use of: (A) unusual or striking phrases,

(B) contrast, (C) motive appeal. Does the speaker use a slogan? Is it repeated in a varied form?

2. Outline the speech just referred to and compare your outline with the method of organization suggested in this chapter.

3. Make an analysis (similar to that indicated in Problems 1 and 2 above) of some other printed speech as assigned by your instructor.

4. Analyze the speeches made at an athletic rally or celebration or at some other campus event at which a speech to stimulate is given.

5. Prepare to present orally, brief descriptions developing each one of the seven types of imagery. Here are a few suggestions:

A. *Visual imagery:* fog at night; the city from atop a skyscraper; the countryside from a train window.

B. *Auditory imagery:* in a sawmill; the Women's Guild meeting; in a night club.

C. *Gustatory imagery:* a Winesap, Jonathan, or Delicious apple; a lemon; raw persimmons.

D. *Olfactory imagery:* stockyards in a breeze; grandfather's pipe; harvest time.

E. *Tactual imagery:* homespun woolens; inside a cold-storage plant.

F. *Kinaesthetic imagery:* stacking baled hay; shoveling sand; a stubborn olive-bottle top.

G. *Organic imagery:* to the twentieth floor in a fast elevator; the last period before lunch.

6. Prepare a speech to be given before the class for the purpose of stimulating your listeners.



THE SPEECH TO CONVINCE (OR TO ACTUATE THROUGH CONVICTION)

We are living today in an organized society. No longer can a man do alone things of any magnitude. In these times he must first secure the consent or the active support of others in order that the combined facilities of all may be converged upon a common objective. The preceding chapter explained how support may sometimes be secured by stimulating emotions and arousing enthusiasm when people already agree in principle with the speaker. This chapter is concerned with conviction, with the necessity not only of arousing an audience, but of changing existing beliefs or instilling new ones.

Situations requiring speeches that convince

MANY IS the time when the speaker will be faced by the problem of convincing an audience. Consider for a moment three typical examples: *Business meetings.* Whether the group is the directing board of a large concern or the executive committee of a small club, every meeting of such a group is faced by numerous

decisions which must be made. Executive officers present reports of their activities for which they ask approval; committees make recommendations for future actions; individuals make suggestions for changes and improvements. Each one wants the group to approve action already taken or to authorize action to be taken. *Popular gatherings.* Frequently an address is made to a gathering of citizens at a political meeting or a civic mass meeting. Here attempts are made to secure popular support for civic improvements or to change political beliefs. Even commercial policies are often presented in this way; bond issues or public-utility plans may be explained and urged upon the populace. *Debates.* Whether the debate is a formal intercollegiate contest or an argument in a legislative body, the clash of opinion calls for the attempt to convince. These are but a few of the many occasions at which speeches to secure belief are made. Church services, court trials, even meetings of a "social committee" often present similar problems.

The purpose: to secure belief or action based on belief

ALTHOUGH the actual decision is the thing you seek, an unwilling decision is of little value, for it is often revoked soon after it is made or serves as a barrier to subsequent decisions. You must make the members of your audience *want* to do what you propose rather than feel that they *have* to. For this reason, two subsidiary purposes should be kept in mind: (*a*) to impress your listeners with a motive for believing, i.e., self-preservation, power, profit, pleasure, pride, etc.; and (*b*) to convince them of the logic of your proposal, i.e., the relation between cause and effect, theory and practice, etc. Sometimes, in addition, you will have to create or retain an emotional attitude favorable to belief in your proposal such as anger or sympathy. When this is necessary, your speech, while primarily to convince, will include some of the technics described in the preceding chapter.

Analysis of the proposition

BEFORE going further, consider briefly the process of analysis which must precede the actual construction of the speech which aims at conviction. The speaker himself must understand thoroughly the proposition he is going to present if he wishes it to be accepted, and to do this requires a systematic method of analysis. Roughly speaking, there are two kinds of proposition which a speaker may present for approval: propositions of fact or principle, and propositions of policy.

Propositions which draw conclusions of fact

If you attempted to get an audience to believe that "the Russian revolution was inevitable," or that "traveling by airplane is reasonably safe," or that "large government expenditure for foreign aid tends to maintain high prices artificially," you would in each case be presenting a proposition asserting something to be a fact. (Do not make the mistake of thinking that propositions of fact always *are* facts; instead, they are statements which you are trying to prove to be facts.) The analysis of such a proposition involves two steps:

Determine the criteria, or standards, upon which the judgment is to be based. If you were asked to determine a man's height (a proposition of fact), you would immediately look for a yardstick or some other standard of measure which you could apply to him. A similar standard is essential for the more complicated propositions about which you speak. Very often, the difference between two persons in an argument is not on the evidence itself, but upon the standards by which that evidence is to be judged. Thus, in the propositions listed above, the first thing you would have to do would be to decide what standard to use in judging a thing to be "inevitable," "reasonably safe," or a cause of "maintaining high prices." To set up definite criteria is especially important when you are discussing propositions which assert that something is good or bad, desirable or undesirable, justifiable or

unjustifiable. Are these things to be judged on the basis of economic and financial criteria, or upon moral and ethical standards? Often you will find it well to pick out two or three criteria which do not overlap but which cover all the possible bases for judgment. For example, to determine what is the best insulating material for a house, you might consider the following criteria: cost of material, labor of installation, insulating efficiency, fireproof characteristics, and vermin resistance.

Apply these criteria one at a time to the evidence, measuring the fact asserted in the proposition by each standard in turn. Just as you stand your small brother against the door and mark his height with a pencil and then measure the height of that mark with the yardstick, so you must do with the proposition of fact. Indeed, if later, when you speak, you can get your audience to agree with you on the standards for judgment, and then present evidence to show that the proposition measures up to each of these standards in turn, you will find agreement much easier to secure.

Propositions involving approval of a policy or course of action

If you were urging your audience to approve of the following propositions, you would be dealing with questions of policy: "The United States *should increase* the size of its military forces." "The football team *should be sent* to the Rose Bowl Game by airplane." "Government expenditures for public works *should be cut in half.*" In each of these instances you would be urging your audience to do something, or to approve of having it done. You would be urging the adoption of a policy or a course of action. The proper analysis of such a proposition requires that you answer four subsidiary questions, each of which involves a proposition of fact and must itself be individually analyzed:

1. *Is there a need for such a policy or course of action?* Unless some basis for a change from the existing policy or condition can be shown the audience, they will be hesitant to approve the one you propose.

2. *Is the proposed policy or plan a workable one?* Unless it will work effectively, there is not much reason for adopting or approving it.
3. *Are the benefits it will bring greater than the disadvantages?* People hesitate to approve projected plans, even though present bad conditions may be corrected, if the proposal promises to bring with it evil conditions worse than the ones it may correct. The benefits and disadvantages of a plan must be carefully weighed along with its workability.
4. *Is it better than any other plan or policy which could be approved in place of it?* Is there some way of meeting the present need which has fewer disadvantages or greater benefits than the one proposed?

When you are proposing a policy or course of action, consider each of these four questions (sometimes called "issues") in relation to it. Determine the criteria upon which they are to be judged; examine the evidence you have collected; and see how the facts lead you to answer them. Observe how this was done in the need step of the speech on conservation printed in Chapter 17 (p. 339 ff.) and in the outline on filtering industrial waste at the end of this chapter (p. 454 ff.).

Remember that these are the four fundamental questions you must later answer for your audience. Sometimes you will have to present proof for all four of them; sometimes your audience will already agree upon the answer to one or two and you can concentrate your attention upon answering the remaining questions.

From what has been said about the two types of proposition, you can readily see how important it is for you yourself to have a sure understanding of the proposition. Work out a concise statement of it in a single sentence, and be able to explain it clearly to the audience. Unless you can make your hearers understand clearly *what* you propose, there is very little reason for trying to get them to see *why*. Moreover, you will find it especially important to have a thorough grasp of the historical background of the

subject, and particularly of any recent events which have made its consideration important. The comments made in Chapter 1 about the background of the speaker apply with particular force to speeches of this kind.

The manner of speaking

TO RECOMMEND any uniform characteristic of speech manner for this type of speech is impossible. Everything depends upon the speech situation, and these situations vary more widely than for any other type of speaking. Your style of delivery should be adapted to the occasion and to your audience. Your manner of speaking to a group of businessmen in executive session will, of course, be different from your manner in addressing a public gathering. Moreover, your delivery before an audience that is apathetic to the situation will differ from that which you will employ before an interested group, or one that is hostile. In general, however, a straightforward, energetic presentation that suggests enthusiasm without seeming overemotional is the most effective in securing conviction.

Characteristics of content

THE ONE CHARACTERISTIC of the content of your speech which is more important than all the others put together is this: *Speak from the viewpoint of your audience.* You cannot sell a man an automobile because *you* like it; you must approach him from the basis of *his* needs and desires. You cannot get action or belief from a group of people unless you understand the way they look at the proposal. In no other type of speech is a thorough analysis of your listeners quite so important. You must find out all you can about them, especially their likes and dislikes, their attitude toward your proposition, and their habits of thought. Put yourself in their places and look at the problem as they will look at it. With the viewpoint of the audience continually in mind, utilize to the utmost the following technics:

Appeals to the dominant motives of the audience

Effective appeals to the motives for human action (discussed in Chapter 10) serve as the basis for belief. Logical argument is based upon these motives; proof is presented merely to convince the people that their basic desires will be better satisfied with the approval of your proposition. You may prove that they are losing money under present conditions; you may prove that they will save money by approving your plan; but underlying all this proof is the appeal to the motive of saving.

Identifying your proposal with existing beliefs

If your listeners believe that advertising is important, show how your proposal will act as advertising. If they believe in reciprocal trading in business, show that your plan embodies that idea. If they are opposed to communism, show how your plan will serve to combat it. In other words, take the traditional attitudes and beliefs as you find them and show your listeners that this plan of yours is actually a working-out of them. You will usually be able to find some way of linking the proposition with a few of the stereotyped opinions of your audience if not with all of them. Even when your plan is in exact contradiction to some strong existing belief, that influence may be offset by balancing against it another equally strong belief in your favor.

The "yes-response" technic

Do not start with the idea most difficult of acceptance. Begin with those things to which you know your listeners will agree. Get them to say "yes" to each point in turn. You will in this way get them into the habit of agreeing with you and will thus lessen their resistance to your later arguments. The man who addressed a group of stockholders to get their consent for a mining merger and began by saying, "I know you have a lot of objections to this plan, but you're all wrong about it," was on the wrong track. A better beginning would have been, "You are interested in getting the greatest return on your investment consistent with safety." He could then have shown this as a result of the merger.

The "this-or-nothing" technic

Show the impossibility of doing anything else. People often oppose a plan because they do not realize that it is the best possible. By showing that there are only (let us say) three possible courses of action, two of which are undesirable, you will cut off all avenues of escape save the one you advocate. Thus, if you explain that the only alternatives to bankruptcy are heavy borrowing and curtailment of operating expense, you may, by showing the impossibility of further extension of credit, secure approval for the program of reduced production which you advocate.

Use of concrete facts and vivid illustrations

Here again, as with every type of speech, it is important to avoid generalities and abstractions. Especially use those facts and incidents which are within the experience of the audience. Incidents which are recent, which have occurred frequently, or which were intensely important at the time they happened are the most powerful material with which to build up the speech for conviction. No other single factor is so important in this type of speech as presenting facts, pertinent facts—and then more facts! Review again the forms of support discussed in Chapter 12 and fill your speech full of them.

Use of sound, logical reasoning

Regardless of how detailed and concrete is the evidence which you present, your speech will not carry strong conviction unless your reasoning is sound. A brief consideration of the three most frequently used forms of reasoning is therefore imperative.

Reasoning from example. This form of reasoning consists of drawing conclusions about a general situation or a class of objects on the basis of examples of that situation or class. For instance, if a housewife were in doubt about the flavor of the apples in a bushel basket, she would bite into one of them to test its flavor. If it were good, she would reason that all the apples in the basket would taste the same way. Or perhaps, if she were a bit skeptical, she might dig down into the bottom to be sure that the apples

in the basket were all of the same kind. The same sort of reasoning is employed in most of our thinking whether the point at issue is big or little. Scientific experiments, laboratory tests, social trends—all are closely connected with the process of reasoning from example. Reasoning of this sort may be tested by answering the following questions:

1. Are there enough examples for a thorough sampling? One robin does not make a spring; nor do two or three examples of successful operation prove that a plan will invariably work.
2. Are the examples chosen fairly? To show that a thing is true in New York, Chicago, and Boston—all large cities—does not prove it true all over the country.
3. Are there any outstanding exceptions? One well-known example differing from the conclusion you urge will cause doubt unless you show unusual circumstances to explain it.

Reasoning from axiom. This form of reasoning consists in applying to a specific situation a rule or principle already known or believed to be true. For example, the fact that merchandise can be bought in large quantities for a lower price than in small quantities is generally conceded. When you argue that chain stores save money by buying goods in large quantities, therefore, you are merely applying this general rule to the specific instance—the chain store. Reasoning from axiom may be tested as follows:

1. Is the axiom, or rule, itself true? For many years people believed the world flat. Many high-sounding truisms which pass for truth are merely prejudice or superstition. Before applying one, be sure of its validity. Of course, no matter how true a principle may be, if your listeners do not believe it you cannot base an argument upon it unless you first convince them of its truth.
2. Does the rule apply to the specific situation? There are too many loose applications of perfectly good rules. For instance, to argue that *chain stores* buy goods more cheaply in large quantities on the basis of the principle mentioned above is perfectly valid, but to assume on this basis that

the customer can buy them *from* chain stores at a lower price is not valid. Some other form of proof is required to establish the latter point.

Reasoning from causal relation. Few people today believe in modern miracles. When something happens, we realize that there must have been a cause; and when we see a force in operation, we realize that it will produce some definite effect. On the basis of this relationship between cause and effect a great deal of our reasoning rests. The rate of violent crime goes up, and we hasten to lay the blame on war, on bad housing, on public apathy, on unworthy public officials. We hear that the star on our football team is in the hospital with a broken ankle, and we immediately become apprehensive about the results of Saturday's game. We reason from known effects to inferred causes and from known causes to inferred effects. There is perhaps no other form of reasoning so often used by public speakers; nor is there any form of reasoning which may contain so many flaws. Tests for soundness:

1. Has the cause been mistaken for the result? When two phenomena occur simultaneously, it is sometimes hard to tell which is cause and which is effect. Do higher wages cause higher prices, or is the reverse true?
2. Is the cause strong enough to produce (or to have produced) the result? A small pebble on the track will not derail a passenger train whereas a large boulder will. Be careful that you don't mistake a pebble for a boulder.
3. Could anything prevent (or have prevented) the cause from operating? A man may have a gun in his hand but if someone has unloaded it, pulling the trigger won't make it shoot. Be sure that nothing prevented the free operation of the cause that you assume produced the situation.
4. Could any other cause have produced the same result? Four different possible causes were listed above for the increase in violent crime, each one urged by some persons as the *sole* cause. Be sure that you diagnose the situation correctly; don't put the blame on the wrong thing or put all the blame on one thing if it should be divided.

5. Does any causal connection exist at all? Sometimes people assume that merely because one thing happens immediately *before* another, they are causally connected. Do not mistake coincidence for cause.

If you speak from the viewpoint of the listeners, appeal to their dominant motives, identify your proposal with their existing beliefs, employ the "yes-response" technic, use the "this-or-nothing" technic, present concrete facts and vivid illustrations within the experience of the audience, and utilize sound logical reasoning, you will say something calculated to secure from the group you are addressing the decision you seek.

While it is true that people are—or should be—convinced chiefly through logical reasoning and evidence, they *act* largely because they *feel* as they do. The desire to live is always present, but only when we experience something like the crack of lightning as it strikes the nearby tree do we tremble with fear and look actively for protection. Together with logic and evidence, therefore, the speaker must employ vivid description appealing to the basic desires and emotions which underlie his logic.

An appeal like this is particularly important in the visualization step; in fact, this step should always be descriptive and should carry strong emotional appeal. Elsewhere in your speech, an occasional vivid example will add a dynamic quality to your argument which sound logic alone will not give. Except in the visualization step, however, do not substitute emotional appeal for logic and evidence—use both. Add a vivid appeal to your logical argument and you will have the essence of an effective persuasive speech.

Adapting organization to audience attitude

THE BASIC structure of a speech made to convince or to actuate through conviction was explained in Chapters 16 and 17 and in general should follow the skeleton plan outlined on page 336. The speech on conservation which can be found on pages 338 to 343

exemplifies this basic structure. The detailed development of such speeches, however, varies a great deal, depending on the attitude of the audience toward the proposal. Let us therefore take the four principal types of attitude your audience may have and consider the method of adapting your speech organization to these attitudes.[1]

Audience interested in the situation, but undecided

Such an audience is conscious that a problem exists but is not sure what ought to be done about it. Your object is to make people agree that your proposition is the one that should be approved.

Attention step. Gain attention by a direct reference to the problem or by a brief illustration of some unusual part of it. Direct attention toward the basic aspect of the problem. Narrow the question by excluding the unimportant aspects.

Need step. Point out the *basic causes* of the problem. Make clear the historical background of the situation if necessary for understanding it. Be sure the present situation is evident as a reason for reaching some definite decision. Present enough supporting evidence to make the problem impressive, but do not extend this section of the speech beyond the point at which your audience can clearly recognize the importance of the problem. Make especially clear what requirements an effective solution must meet. Lay down the criteria on which a correct judgment must be based.

Satisfaction step. State the proposed belief or plan of action to be approved. Define any vague terms in the proposal. Explain clearly what you propose. Show logically how it will meet the requirements laid down in the need step: how it will eliminate the basic causes for the trouble; how it meets the criteria laid down for a correct judgment. Demonstrate its benefits and superiority to other proposals. Prove your points: use figures, expert testimony, examples of successful operation.

Visualization step. Make this step rather brief in relation to the rest of the talk. Don't exaggerate. Project the audience into

[1]See chart in the Reference Manual which summarizes this adaptation.

the future by picturing the desirable conditions which will be brought about by the approval of your proposition.

Action step. Restate your request for belief or approval of the plan of action you support. Briefly recapitulate the principal reasons you have presented for this in earlier parts of the speech.

Audience interested in the situation, but hostile to the proposal

Audiences of this type are conscious that a problem exists and that something must be decided, but they are opposed to the particular belief or plan of action you wish them to accept. This hostility, more often than not, is based either on a fear of some undesirable results which may accompany the proposal or on a positive preference for some other proposition. Many times the hostility is based upon pure prejudice. Your goal must be to overcome these objections and secure belief in your proposal.

Attention step. This step may be developed in the same manner as if the audience were of the type discussed above, except that if the listeners are aware that you expect to propose what they are hostile toward, you will need first of all to conciliate them. Establish common ground by emphasizing points of agreement between yourself and them. Point out common attitudes, beliefs, and experiences. Make them feel that you are sincerely interested in achieving the same results that they are.[2]

Need step. Secure agreement on some basic principle or belief and use that principle as the criterion for laying down the requirements which the solution must meet. Otherwise, develop this step in the same way as you would for an interested but undecided audience, as explained above.

Satisfaction step. Show how the proposed belief or plan meets the criteria upon which you have secured agreement. Offer strong proof of its superiority on this basis to any other plan you have reason to believe the listeners favor. (But do not imply that you know they favor it, or you will have to combat their shame in

[2]See the discussion of "common ground" on p. 185 in Chapter 9.

admitting mistake.) Otherwise develop as with the undecided audience.

Visualization and action steps. If you have been successful so far, your audience should be in the same frame of mind as the audience discussed previously. The development from this point will therefore be the same.

Audience apathetic to the situation

In contrast to the two types previously discussed, this sort of audience is not interested in the situation at all. This type is characterized by such expressions as "What's it to me?" "I should worry about that!" "That's up to George." Obviously, your main object with such people is to make them realize that the situation does affect them—that they are being personally affected and are personally responsible for a decision.

Attention step. Overcome their inertia by hitting some vital spot in their own self-interest. Present striking facts and use vivid phraseology.

Need step. Demonstrate that the situation affects them personally. Connect the problem to the individuals by showing:

1. Direct immediate effect.
2. Future effect.
3. Effect on families, friends, or groups of which they are members.

Bring to bear powerful factual evidence—specific instances and illustrations, striking statistics, strong testimony; emphasize startling disclosures. This step will be somewhat longer here than it was for either type of audience discussed above. It will require more impressive substance and more energetic delivery. From this point, develop the remaining steps in the same manner as with an audience that is interested but undecided.

Audience hostile to belief in the existence of a problem

With this type of audience you have a definite hostility which must be overcome early or the speech will have little effect. People who compose this type of audience are interested, but

they favor the status quo and oppose any change at all. You must quiet their opposition first and then secure their agreement by the use of the "yes-response" technic.

Attention step. The establishment of common ground is essential at the very beginning of this speech. Without it you cannot go on. As soon as possible secure the agreement of the audience on an acceptable criterion upon which to judge the existing situation. In stating this criterion, support it by quoting the testimony of persons who are respected by the members of the audience. This method is especially effective if the person quoted is one of them.

Need step. Show that the present situation violates the criterion laid down in the preceding step and therefore requires that something be done or decided. Beware of exaggeration. Use powerful facts, figures, and especially testimony that is acceptable and respected. Then proceed to lay down the requirement for the solution as before suggested. From this point develop the remaining steps in the same way as with an audience that is interested in the situation but hostile to the proposal.

Audiences, of course, are never as clear-cut in their attitudes as the outlined methods above would indicate. But by determining the attitude of the majority or of the influential part of the audience, the organization of the speech can be closely adapted to the actual situation on the basis of one of the four plans described or by a combination of them. There are times, moreover, when the argument may be clarified by developing the need and satisfaction steps in parallel, in the manner explained in Chapter 16, page 326. You will recall that when this method is used, separate aspects of the need are discussed together with the solutions which satisfy those individual needs, one at a time. Partition of this sort usually is made on the basis of the criteria selected for judging the need or the means of satisfaction. Thus, you may first consider the financial aspect of the situation and show how your proposal would satisfy the monetary criteria; then the social problem involved could be presented and the proposal shown

adequate to meet it; and finally the need for flexibility under changing conditions could be indicated and the plan shown to have that flexibility.

Whatever method of organization is used, the one thing which must always be kept in mind is the attitude of the audience; you must talk from the point of view of the people who are before you. Notice how the student outline below, dealing with a practical work-a-day problem, is adapted to an interested but undecided audience; then observe how the various technics described in this chapter were used in the speeches which follow.

FILTERING OUR INDUSTRIAL WASTE

(Outline of a student speech by Howard Brown before an audience presumed to be the board of directors of the Central Fibre Products Company, presenting the recommendation of that company's production engineer.)

Attention step

I. The decision we reach today can mean greater profit for Central Fibre or a continuation of our practice of literally throwing money down the drain.

Need step

I. Our present waste disposal method is seriously inadequate.
 - A. We need to diminish the amount of stream pollution caused by the waste water of our plant.
 1. Pressure has been brought under National Law #3972 and a corresponding state law by the State Board of Sanitation.
 2. The pollution we cause is equivalent to that of a city of 60,000 population.
 - B. We are letting substantial profits drain out into the Wabash River.
 1. Every minute we discharge water containing from three to twelve pounds of minute usable fiber.
 2. Every day we pump 15,500,000 gallons of water which we heat, use, and discharge into the river.

a. This water carries with it countless B.T.U.'s we have added.

II. In short, our disposal is both illegal and inefficient.

Criteria stated

III. We need a practical solution of this problem and one which will meet the following requirements:

A. The discharged water must be brought within the standards required by state and national laws.

B. The system must be reliable in operation.

C. The plan must be economical.

D. It should reduce our present waste.

E. If possible, it should help improve the quality of our product.

Satisfaction step

I. The installation of an Oliver Vacuum 8 x 10 Saveall in our mill will solve our problem.

A. The Saveall would be conveniently located at the west end of the machine room in our mill.

1. Here it would be close to the machines, screens, digestors, and beaters.

B. Here is the way it operates:

1. This oversize flow sheet shows the simplified operation of the Saveall in paper mill use. (Show and explain chart.)

2. These detailed working drawings, and actual photographs of the Saveall show how it has been installed at other mills. (Show drawings and pictures.)

Criteria satisfied

C. The Saveall will meet the requirements of a practical solution:

1. It will reduce our stream pollution below the legal limits allowed by statute. (Read specifications and guarantee.)

2. The Oliver Filter Company is a very reliable firm of world-wide reputation.

a. The Saveall was designed for paper mill use.

b. Savealls are being used successfully by 1300 paper mills in all parts of the world.

3. The plan is economical.
 a. The original cost of the Saveall will be $75,000.
 b. Since servicing is done by the Oliver Company, upkeep will be small.
 c. Added labor costs will be nil.
4. Savealls in a short time will pay for themselves in the amount of fiber recovered.
 a. The Terre Haute Paper Company reports a saving of 660 tons of fiber last year.
 b. The Tama, Iowa, mill has shown a 900 ton saving per year.
5. By reusing the "white" or clear water processed by the Saveall, higher grade products can be made.
 a. Both the Terre Haute and Tama mills have realized this as a fact.

II. The Oliver Saveall is a practical and economical solution to our problem.

Visualization step

I. By installing an Oliver Saveall we can save an average of five pounds of fiber per minute—seven tons a day.
 A. At $15 a ton, in one day our saving would be $105.
 B. Inside of two and one-half years the Saveall will have paid for itself. (Show graph of cumulated savings vs. cost.)

II. The clear water we use will be free of river refuse.
 A. This will speed up production.
 B. It will give us a better grade product.

III. We shall be free from danger of legal action because of stream pollution.

Action step

I. I recommend we accept the Oliver Saveall and order it immediately.
 A. The law demands action on our part.
 B. An Oliver Saveall will meet that demand at the same time it ends the flow of thousands of our dollars down the Wabash.

CAN WE "LIVE AND LET LIVE"?[3]

Address by the eminent British historian Arnold J. Toynbee over the British Broadcasting System in November 1951. This is a clear statement of a prevalent British attitude at that time. How do the events which have occurred since 1951 affect your reaction to this speech?

Attention step CAN our western world and the communist world live at peace with each other side by de? Is their peaceful coexistence something desirable from our west- rn point of view? And, if we come to the conclusion that it is desirable, s well as possible, for these two worlds to put up with one another's resence on the face of the same planet, on what terms can we look orward to seeing them live and let live?

Need step I suppose, among all current questions, these three are about the most highly controversial ones that nybody could pick out for discussion. The most that any of us can do ; to say what he personally expects and personally hopes. I am going o start with a commonplace which, I believe, is very much to the oint. After any great event—whether it is some experience in our rivate lives or a public event like a great war—one becomes alive, as ne looks back on it, to the mistakes that one has made in trying to ope with it, and one says to oneself: "Now, if anything like that ever appens to me again, there is one thing that I will make sure of. What- ver I do about it this next time, I will take care not to repeat that wful mistake I made last time." This good resolution is a natural one s well as a sensible one; but there is a catch in it; for, unfortunately, in uman life, last time's big mistake is, after all, only one out of a thou- and possible mistakes that are lying in wait for us each time the crisis ecurs. While keeping one's eye on a particular mistake that one hap- ens to have made last time, it is important also to be on the look out ot to fall into next time's different big mistake; for the chances may be thousand to one against the possibility that history may exactly repeat tself.

Let me illustrate what I mean. After the first world war, the west- rn peoples had on their consciences a feeling that that war might erhaps have been avoided if, when it was looming up, we had all hown a bit more wisdom, more forbearance, more generosity, more eadiness for renunciation. So we tried all this in the nineteen-thirties nd had the disillusioning experience of finding that appeasement, too, vas of no avail for saving us from a repetition of the catastrophe.

[3]Originally presented by the distinguished British historian over the European ervice of the British Broadcasting Corporation as the concluding talk in a series n "A Settlement with Russia?" (see *The Listener,* November 22, 1951).

National Socialist Germany had made up her mind to fight a war of revenge in any case. The captured German official documents have now revealed to us, after the event, just how cold-bloodedly implacable Hitler's determination to have another war really was. So now we are perhaps inclined to say to ourselves: "Well, we have learnt that lesson anyway, and we shall take care not to repeat the foolish mistake that we made with Nazi Germany now that we are faced with a threat of aggression from Communist Russia. Appeasement did not save us from the second world war; so far from that, it only made the second world war a certainty. So this time, now that we have to deal with Russia, let us make up our minds to it that we are in for a third world war. We cannot stop Stalin from bringing that catastrophe upon us, any more than we were able to stop Hitler. What we can do is to take care to neglect no precautions or preparations and to stand no nonsense."

Satisfaction step

I suppose one of the few points on which all of us in the west are in agreement with each other today is just this point that we must be firm, that we must rearm, that we must be vigilantly on our guard. But it does not follow from any of this that we must resign ourselves to the prospect of a third world war as being something inevitable. As I see it, it is just as important for us now to keep on reminding ourselves that a third world war is really not inevitable, as it is important for us now to be firm and energetic and on the watch.

In saying this, I have another historical precedent in mind. I am thinking of the history of Anglo-Russian relations during the thirty years 1856-1885. In the Crimean war the Western Powers had foiled an attempt of Russia's to put Turkey in her pocket. They had inflicted on Russia a humiliating defeat which the Russians naturally wanted to reverse, as the Germans, after 1918, wanted to reverse their defeat in the first world war. So, like Germany in the nineteen-thirties, Russia in the eighteen-sixties began to expand eastwards overland, in a quarter where the British Navy could not operate; and this expansion of Russia's in Asia in the nineteenth century, like her present expansion, was taken very hard in the liberal western world. At least twice within the thirty years ending in 1885, Great Britain found herself on the verge of going to war with Russia again. The first occasion was in 1878, when Russia had fought another war with Turkey and had beaten Turkey to its knees. The second occasion was in 1885, when the Russian advance in Central Asia reached the north-western frontiers of Afghanistan. At these two dates, at least, another Anglo-Russian war seemed inevitable. And then, after all, it did not happen this time. After reaching a final

peak of intensity in 1885, the long-drawn-out nineteenth-century tension between Britain and Russia began to relax. Within twenty-two years the two powers had entered into an *entente* with each other in face of a new menace to both of them from Germany. And between 1907 and now they have twice been allies in a world war, first in 1914-1917 and then for a second time in 1941-1945.

My point in bringing up these episodes of past history is this. It is possible that our present tension with Russia may end in another war, as our tension with Germany after the first war ended in a second world war. It is also possible that our present tension with Russia may end in a relaxation of the tension, as after the Crimean war it eventually relaxed without ending in another war between the two powers. At the present moment it is impossible for us to foresee in which of these two possible alternative ways the present tension between the western world and Russia is going to end. We must be prepared for the less happy as well as for the more happy possibility; but we must surely be prepared for both possibilities. In facing the possibility of another 1939, we must not lose sight of the possibility of another 1885.

But is it possible for a democratic free western world and a communist totalitarian Russia to live and let live on the face of a planet that has now become physically "one world" as a result of "the annihilation of distance" by new-fangled methods of mechanical transport? This *is* possible, as I see it. I see this possibility in the light of another historical precedent. I am thinking of the one world, stretching from Britain to India, which was called into existence by the expansion of the ancient Greek civilization in and after the time of Alexander the Great. For about seven centuries, running from the last century B.C. to the seventh century of the Christian Era, that Ancient World was partitioned between a western and an eastern power: the Roman empire in the west and a rival oriental empire in Persia. It is true that Rome and her Iranian rivals did go to war with one another from time to time; but the point is that each of them soon discovered that it was beyond its strength to conquer, subjugate, and annex the other. Each of them did make the attempt, only to find that it must give it up because the effort was straining its own resources to breaking point. So these two ancient powers resigned themselves to the necessity of their coexisting, and they did go on living in one world side by side for very nearly 700 years. When they fell into a life-and-death struggle with one another at last, they had to pay for this mistake, cash down, by both immediately succumbing to a common new enemy: the Saracens. Why should it not be possible, in our modern one world, for the west and Russia to repeat that episode of ancient history?

Visualization step

But, granting for the moment that this may be possible, do we want to see it happen? As I see it, the peaceful coexistence of our western civilization and a Russian communist society is not merely possible: it is also highly desirable. I will give you what seem to me to be two good reasons—one negative reason and one positive one—for this personal conviction of mine.

My negative reason is my belief that a third world war fought with atomic weapons would plunge our planet into a chaos which would be beyond even America's power to bring into order again. I am assuming that America would win a third world war hands down; and I will also make the further assumption that the United States would come out of such a war without grave damage to herself (though I find few Americans so optimistic as that about their country's prospects of coming through unscathed). But I take it for granted that, at the end of a third world war in which Russia had been knocked out by America, the whole of the old world would have been laid flat—not only Russia, but Europe, Asia, and Africa as well. And would even an undamaged United States have the strength, by herself, to set the whole of the rest of the world on its feet again?

My positive reason for thinking a third world war undesirable is that, even if that fearful world-wide destruction could eventually be repaired by a victorious United States, it would not, as I see it, be healthy for the world, or healthy for America herself, for there to be only one sole surviving power in the world. In order to keep morally fit, human nature needs to be exercised and kept in training by some devil or other; and our western world today is having this indispensable, though very disagreeable, service performed for her by Russia. The other way round, too, if we can submit with a good grace to the practical joke of seeing ourselves for a moment as Russian eyes see us: I fancy that the capitalist world, dressed up in horns, hooves, forked tail and the devil's other stage properties, is a bogy that communist Russia needs just as much as a democratic west needs the bogy of Russian totalitarianism to keep her up to the mark. In fact, neither of these two incongruous neighbours would find it easy to keep in good health if the other were entirely eliminated.

Action step

"But what kind of *modus vivendi* can you imagine?" you may ask me. As I see it, I cannot imagine any formal agreement between us to behave to each other as good neighbours; but I can imagine an unspoken determination on either side not to fall into a shooting war with the other party—though the kind of peaceful coexistence that consists merely in the avoidance

of a shooting war between the principal parties may well prove to be a state of extremely painful stress, anxiety, and discomfort. There might be other local shooting wars like the war in Korea. And I personally feel sure that, even if we manage to avoid dropping atom bombs on each other, we shall continue to wage our present missionary war—I mean, the competitive propaganda of our rival ideas and ideals. This, I fancy, will go on until Asia becomes formidable enough to the rest of us to make the English-speaking peoples begin to look upon Russia as "the White Man's hope"; and, even if that eventually happens, we shall then merely be exchanging a Russian peril for an Asian one, as we have exchanged a Russian peril for a German one, and then a German peril for a Russian one.

You will see that I am not doing you the disservice of prophesying to you smooth things. I am prophesying a continuance of toil and trouble for as long as we can peer ahead into our future; and, as I see it, this prophecy is a safe one to make; for I personally agree with Eliphaz the Temanite's view that "Man is born unto trouble, as the sparks fly upward." Indeed I will go farther than Eliphaz goes in the Book of Job. I will put it to you that, if ever man does manage to elude trouble, he merely brings trouble on himself, because trouble, after all, is the necessary salt of life without which life loses its savour. So perhaps the unwritten condition on which we and the Russians are going to coexist is that each party shall go on serving as the other party's devil.

PUT DEMOCRACY ON THE OFFENSIVE[4]

Address delivered in the United States Senate by the Hon. George Smathers, Senator from Florida, on January 9, 1951. Compare this speech with the one by Mr. Toynbee. Do they agree on the basic need? Are their proposals in conflict or are they supplementary to each other?

Attention step

I AGREE substantially with my colleague who said that the number one problem facing us is the international situation, but one aspect of that problem which this Congress must not overlook is that of putting democracy on the offensive. For the past five years, we have permitted the Communists to run with the ball. This has been true in both military warfare as well as propaganda warfare.

Need and satisfaction steps in parallel

The fight in which we are involved today is a two-way fight. The Communists, in pursuing their goal of world domination and control, are seeking not alone to capture the bodies of men, but they are waging an effective and successful war in the equally important battle

[4]From *Vital Speeches of the Day*, Vol. XVII, February 15, 1951, p. 288.

of capturing the hearts and minds of men. And in this struggle thus far they have kept us denying, dodging, defending. Our efforts to meet Communist propaganda have been puny and ineffective. The time has come for us to move from the defensive to the offensive in this vital psychological warfare. We have the greatest commodity on earth to sell—freedom—democracy! We can prove to the world that under democracy allowing individual freedom, each person receives more economic and spiritual blessings than do those who live under a Communist dictatorship.

A campaign of comparison between the virtues of democracy and communism would itself put us on the psychological offensive. We could start a program whereby every week we would challenge the Communists of Russia to compare with us some of the claimed virtues of their system as opposed to those of ours. We could, for example, say that we will invite certain citizens of India, Iran and Italy to travel in the United States, to see what we are doing and how much freedom our people have if the Communists in turn would permit them to travel freely behind the Iron Curtain to observe what the Communists are doing. Of course, Russia would not dare to accept such a challenge, but in refusing she would indirectly have to admit that she could not stand the comparison. The psychology of such a challenge to Russia would put Russia on the defensive and would win for us many friends.

One of the reasons for the success of the Communists has been that they have cleverly appealed to the nationalistic instincts of the people of Europe, and particularly to those of the people of Asia. The Communists have attempted to picture us as an imperialistic and oppressive nation, but the truth of the matter is that the United States has encouraged and assisted more people to attain their freedom, and set up governments of their own choosing than has any other nation of the world.

We should challenge Russia on this point. Ask her to explain to the people of Europe and Asia what has happened to free governments in Poland, Czechoslovakia, Rumania and all the rest. She couldn't answer that question. Russia would have to defend her action. We would then be on the offensive. The very teachings of communism demand the elimination of all national boundaries.

On the other hand we could point to our record of having given freedom and independence to Cuba and the Philippine Islands and self-government to Puerto Rico, and that throughout our history we have encouraged the independence of the peoples of various countries. Russia could not stand comparison with us. And the mere fact that we asked her to compare her record with ours and continually bombard her

with such embarrassing challenges, one every week, would in time put her on the defensive. It would explode the false arguments of the Communists and awaken the people throughout the world, particularly Asia, to the danger of communism and any alliance with a Communist government.

Visualization and action steps

Such a propaganda bombardment, such a psychological offensive, in my humble opinion, would do much to encourage freedom-loving people everywhere, would slow down the advance of communism, and would make friends and allies for us throughout the world. Therefore, in addition to our policy of military preparedness, to the policy of waging war on inflation here at home, to the policy of strengthening and encouraging our Allies, the Congress must insist on seeing that the message of the blessings of freedom are carried to the bewildered, uneasy and frightened people of Europe and Asia to reawaken in them a thirst and fighting fervor for freedom.

IS ADVERTISING RESPONSIBLE FOR OUR HIGH STANDARD OF LIVING?[5]

Opening address by Nadine Miller, in 1953 Vice-President of C. E. Hooper, Inc., during a broadcast of America's Town Meeting of the Air. Note how she relies for support of her reasoning on "generally accepted facts."

Attention step

THANK YOU. Friends, our topic this evening is: "Is Advertising Responsible for Our High Standard of Living?" The answer is *yes*, as advertising has been and is the most important single factor contributing to a high standard of living we enjoy here in the United States—a standard so high that what are considered luxuries in other countries are accepted as everyday essentials here. Nowhere else in the world do people enjoy the wide selection of merchandise, the convenience of buying, the high quality, the low prices, and the ability by the whole general public to buy, that we do in the United States. What has been advertising's part in bringing this about?

Need step

Well, to paraphrase a popular song, *If I'da Known You Were Coming, I'da Baked a Cake,* I knew you were coming, so I will bake you a cake. Now any good cook recognizes

[5]From *Town Meeting,* bulletin of America's Town Meeting of the Air, Vol. 19, No. 5, June 2, 1953, pp. 4-5. By permission of The Town Hall, Inc.

that certain ingredients are necessary to bake a cake; that they must be carefully measured and mixed; and that each has a particular function such as vanilla for flavoring, sugar for sweetening. All good cooks also know that, while they may bake an eggless or a sugarless cake, or such, there is one ingredient that is essential, and that is baking powder, or a leavening agent. Without that, the cake would not rise. Just so with advertising. It has served as the leavening agent in our free, competitive enterprise system.

As with the cake, we can have the finest production facilities in the world, the best possible means of transportation for the results of our production, but unless advertising has created consumer desire and acceptance, causing the products to be sold, our entire economic system would be just as flat and worthless as a cake without the leavening agent. Unfortunately there are those who for one reason or another, and most of the reasons are selfish, would like to see just this happen, would like to see our way of life changed. They are fully cognizant of the essential place that advertising has in maintaining our free enterprise system and the part it can play in the future progress of our country's economy.

They realize if through the spreading of misinformation concerning advertising they can hamper, restrict or stop advertising they could make a shambles of the nation faster than an atom bomb.

Satisfaction and visualization steps combined

So that we won't be misinformed, let's take the next minute to examine what has been advertising's constructive values to human good. If we could whisk ourselves into space so as to get a good perspective of man's progress, we would see during the first thousand years or so man conquering man, man conquering the stubborn land and pushing out into new land, but the one thing that would stand out would be how little change there was from age to age. Designs and backgrounds merged, but the basic life pattern of no progress, no comforts, and little culture remained from century to century.

Then in the space of a heartbeat as time is reckoned, the world is changed. Cities, highways spring into being. People by the millions live in magic homes, homes where night can be turned into day, where the coronation of a queen half a world away can be brought right into our living rooms, homes where good health, education, and comforts are regarded as necessities, not luxuries. Scientists and inventors have given us the basic treasures, one by one, but it was a concept which began to develop in this country at the turn of the century that has set our progress apart from all others.

Action step It was the concept that people are customers, customers whose wants are almost infinite if one develops and makes and sells things that people would like to have at prices they can afford to pay. World progress began when it was realized that consumer demand and acceptance are just as essential as the capacity to produce. We see production, distribution, necessary yes, but the introduction of these treasures to millions of people, their availability at a cost within reach of the average man; their very existence in your home and mine, are primarily due to advertising—the leavening agent for raising the standard of living.

REPLY TO MISS MILLER[6]

The following reply was made during the same broadcast by Dr. Harry D. Gideonse, President of Brooklyn College. Note that Dr. Gideonse does not develop a motivated sequence of his own, but attacks the causal reasoning behind the sequence developed by Miss Miller.

THANK YOU. Mr. Chairman, I think this topic is really unfair to Miss Miller. She has to prove an awful lot, when you want to prove that advertising is responsible for our high standard of living, or even as she qualified it a bit by saying it is the most important single factor explaining our high standard of living. I am not going to argue, of course, that advertising is not responsible for some people's high standard of living. Obviously, it is. But the topic is *our* high standard of living, not some people's.

And I also want to make it very clear that I am not saying anything bad about advertising people. Some of the most delightful people I know are advertising people, and I don't propose to do anything about advertising by law or statute or any kind of a program of one sort or another. I am simply concerned about setting the records straight about advertising being fundamentally a rather unimportant feature of the American standard of living. The high standard of living of the United States is due primarily to very large geographical markets, unparalleled resources, a generally competitive economic system, and a corresponding use in production of science and technology.

Want to test that? Just turn it the other way around and ask yourself if we had a small geographical market, poor resources, a monopoly ridden economy, would any amount of advertising give us a high standard of living? Answers itself, doesn't it? Advertising is of almost no importance in most economic activities, because professional purchasing is the overwhelmingly largest part of economic life, and it's based on technical specifications and not on sex appeal or the search for some angle

[6]*Ibid.*, pp. 5-6. By permission of The Town Hall, Inc.

that will attract mass attention and distract your attention from the genuinely comparative statement of the quality of the product.

Advertising is, of course, of some importance to individual firms, to enlarge their share of the market. Where it is successful in this manner, it builds up a degree of monopoly control by the use of a brand or trade name. Advertising is of some importance in accelerating the introduction of innovations and in creating economic discontent, what the advertising men call consumer discontent, which of course is one of the ingredients required for economic progress. Unless people are a bit dissatisfied with what they have, they don't go to work to remedy it. On the other hand, it is also a negative factor. It leads to a lot of frustrated consumers who can't get what they have been taught to want.

In general, advertising has some interesting by-products in our American standard of living—radio, freedom of the press, in some measure. But it is essentially a luxury resulting *from* our high standard of living, and not a cause. Advertising expenditures are large in boom times and they are low in depression, and no one believes that a depression can be remedied by large advertising appropriations. The remedy is rightly sought in the area of broad economic policy. In other words, we ask questions about whether our monetary and our taxation policies were sound, whether we were following the right policies about monopoly or anti-monopoly and about tariffs and foreign markets.

We don't ask whether we have been spending enough on advertising or engage in a big advertising program to remedy a depression. The essential element in competition and in our high standard of living is price and not a protected brand name, protected by fair trade laws and advertising. More goods at lower prices in a competitive economy, that's the explanation of our high standard of living, and anyone can see for himself that price is almost the last thing to be found in advertising copy. Advertising is a luxury; it is not an essential; it has almost nothing to do with the high standards of living of contemporary America.

MASS INFORMATION OR MASS ENTERTAINMENT[7]

Address by Dr. George Gallup, founder of the American Institute of Public Opinion, delivered at the State University of Iowa, April 14, 1953. Note the use he makes of supporting material, especially to emphasize the need. How well do you think he proves that his proposals will meet the need?

Attention step ONE OF the real threats to America's future place in the world is a citizenry which daily elects to be entertained and not informed.

[7]From *Vital Speeches of the Day,* Vol. XIX, May 15, 1953, pp. 473-475.

serious, educational show has ever reached a top rating. And most programs of this type have such small audiences that they are kept on the air solely for prestige purposes, that is to say, to prove to legislators and critics that it is possible to find a few educational shows amongst the hundreds of entertainment shows offered weekly by this medium.

There has been a rash of quiz shows on radio and to a lesser extent on television. But I have never found much justification for listing these as educational. It seems to me that it makes little difference whether the people of this country know how long a fly can stand on the ceiling or whether Martha Washington had an upper plate. Without the lavish prizes that are handed out to almost anyone who can remember his own name, these shows would all have died a-borning.

The newspaper itself has had to make great concessions to this ever-growing demand on the part of the public to be entertained. Within the last two decades the number of comic strips printed daily and Sunday has increased by many times. And don't for one minute assume that only children read them. Actually, more adults read the most popular comic strip on a typical day than read the most important news story on the front page.

During the last war one of the saddest sights to me was to see grown men, most of them with high school or college training, poring over comic books in railroad and bus stations and apparently wholly unconcerned with the happenings in the world, which would almost certainly affect their destiny.

In a recent study of metropolitan newspapers, it was found that the average amount of time which a reader spends daily on the important news of his country and of the world is less than four minutes. He spends ten times as much on sports, local gossip, and the service and entertainment features.

For many years I have been interested in the problems of the motion-picture industry, the chief of which is, of course, the problem of making pictures which net a profit. In estimating picture "grosses," we discovered that one question is absolutely essential on the questionnaires given to movie-goers. He is asked to tell whether, on the basis of the title and a synopsis of the story, he believes the picture to be "educational." If the answer is "yes," it is safe to predict almost certain failure for the picture at the box office.

From the field of book reading comes further evidence of our lack of intellectual interests. For many years I have had the opportunity to probe into the book reading habits of the American people.

Despite the fact that we have the highest level of formal education in the world, fewer people buy and read books in this nation than in

any other modern democracy. The typical Englishman, with far less formal education, reads nearly three times as many books as our typical citizen. In fact, an Englishman who leaves school at the age of fourteen reads about as many books as our college graduate.

This lack of interest in books is reflected by the number of bookstores in the United States. In this country, about 1450 stores sell a fairly complete line of books. In Denmark, a nation whose population is just about half that of New York City, there are some 650 full-fledged bookstores. If we had the same proportion in this country as Denmark, we would have not 1450 bookstores—but 23,000!

But some will say that whereas we have few bookstores we have a great many free libraries. We do, but certainly not to the extent of the Scandinavian countries. In the United States there are about 7500 free public libraries. In Sweden, a nation only one twenty-fifth the size of the United States in population, there are 6500 free public libraries. Or to put this comparison in another way, the United States would have to have not 7500 libraries—but 150,000 to equal Sweden!

Recent reports from Moscow tell of the great interest in books in that city. Frank Rounds, Jr., in the *United States News,* describes the numerous bookstores in Moscow, and the large number of persons who read serious books on the subways. The libraries of Moscow open at 9 A.M. and close at 11:30 P.M. and all day long people queue up to get into them.

Have you seen any queues in front of our libraries lately?

It is understandable perhaps why citizens in the United States who have had little or no schooling would not be interested in books. The discouraging fact is that our high school and college trained citizens read so few books of a serious nature.

In a recent survey of college graduates which I undertook, it was discovered that five out of every six had not done any reading of a serious nature in the few months just prior to the interview—that is, reading which was not immediately connected with their business or occupation.

Of the entire group, only a little more than half—55%—could name any recently published book which they would like to read.

The ignorance of these college graduates about the classics was overwhelming. Only one in ten could name the author of "Tom Jones," three out of four could not name the author of "Wealth of Nations," six in ten could not name the author of "Vanity Fair." One college graduate interviewed frankly admitted that he had not read a book since he left college ten years ago. He knew nothing about any of the current best-sellers. In answer to some questions which attempted to probe into

his knowledge of authors, he "guessed that" Shakespeare wrote Canterbury Tales, and that an author he identified as "longsworth" wrote Tom Jones. And yet this man is a Bachelor of Arts.

I have heard it said that pocket-size books which sell at every newsstand and drugstore now meet America's requirement for books and that the sensational growth in sales of these inexpensive, paperbound books really explains why book sales are low and why libraries are so empty.

Actually, more than two hundred million pocket books will be sold this year. This could give us a lot of comfort were it not for two important statistics. The first is that three fourths of all pocket books are bought by approximately ten per cent of the population—72,000,000 persons have never bought a single copy in their lives. The second statistic is that it is not the books of cultural value which account for the bulk of the 200,000,000 sales, but the westerns, mysteries, and raw sex stories.

Another answer sometimes offered to explain why Americans read so few books is that we are a magazine-reading nation. It is true that we buy millions and millions of copies of magazines, just as we buy some 54,000,000 copies of newspapers daily. The strange fact is that, despite this great circulation of newspapers and magazines, we manage to remain rather poorly informed on many of the vital issues of the day.

You may recall the attention accorded the two political conventions last summer by newspapers and magazines. During the two conventions, American newspapers gave over most of their front pages and inside pages to reports on convention happenings. The news magazines, likewise, went all out to provide complete coverage of these events. Moreover, you could hear or see little else on radio and television. Even so, only one adult in every four throughout the country could name the two men selected as vice-presidential candidates.

It is the daily experience of poll takers to discover how little high school and college graduates as a group know about tariffs, about the progress of the North Atlantic Treaty Organization, our Point Four Program, the struggle in Asia, and similar issues which affect not only their pocketbooks, but their very lives.

Even simple matters of geography which should have been learned in grade school remain a mystery;—such things, for example, as the location of Formosa, Manchuria, Yugoslavia, or the population of China, Canada, France. In fact, a good many college students and former students can not take an outline map of the United States and put their finger on the state of Illinois.

I trust that I am not one who places too much emphasis upon

"book learning." In the course of polling the American public over a period of nearly two decades I have found that our people are wonderfully endowed with what is best described as "horse sense." The collective judgment of the people, up to this point in history, has been extraordinarily sound. There is a mountain of evidence to prove that the public is generally right in its opinions and usually far ahead of its representatives in government.

If I could be sure that the problems of the world would become less complex, if I thought that all nations might lapse into that blissful state of "innocuous desuetude" once described by one of our presidents, —then I would feel far less concerned.

Satisfaction step What can we do to help restore a proper balance in this country between entertainment and education?

Ultimately, the responsibility must rest on each individual. The media of communication can do many things to make information more palatable to their readers or listeners. Some interesting work is now being undertaken by a number of newspapers, and particularly by the International Press Institute headed by Lester Markel of the *New York Times*. The Ford Foundation is attempting to develop educational programs for television which will attract large audiences, and our leading magazines are constantly trying to get more persons to read the serious material which they publish, in contrast to the fiction and service material.

Without doubt the outstanding success of the twentieth century in making worth-while information interesting to the great mass of readers is the *Reader's Digest*, whose success has extended throughout the world. If any persons in the communications world today deserve to be called geniuses, De Witt and Lila Wallace are those persons.

While I believe that every individual owes it to himself and to his country to be reasonably well informed, and while it is true that the various media of communication are daily working on the problem of getting more readers and listeners to attend to the important rather than to the entertaining—I believe that the great hope of the future must lie in our educational system.

I am thoroughly convinced that we must change our whole basic philosophy of education. We must begin to recognize that the years *after* graduation from grade school, high school or college are the really important years, and not the years spent in school.

We must realize that self-education is all-important and that formal education received in the schools is good only to the extent that it aids and abets self-education.

Too many students today hold the belief that when they are "through" school, that is to say, when they have been graduated, they "have had it." And too many of our teachers, oddly enough, never attempted in any way to disabuse them of this belief.

We must begin to understand that the process of learning is a process which must continue throughout life. As Sir Richard Livingstone has said, "who can suppose that spiritual and intellectual growth ceases and knowledge and wisdom are finally achieved when a university degree is taken, or that the need of knowledge does not grow more urgent with the passing of the years?"

The importance of the years after school can be arrived at through simple arithmetic. The typical high school student is graduated at age seventeen or eighteen; the typical college student, at age twenty-two. If we consider the normal life span, the college graduate spends fifty years after leaving college,—the high school graduate, fifty-four.

The opportunity to learn and to increase one's mental stature is thus far greater in the non-school years than in school years, even though only part of the time of an adult can be devoted to study. Experience in life adds meaning to learning and gives it direction. So, in a real sense, the education of every person should begin and not end with graduation.

If we are ever to make this transition, if we are ever to place full emphasis on self-education, we must start at the college level, as they do in the universities of Europe.

I have always resisted the idea, widely held in this country, that college students are too immature to be left to make any but the most simple type of decisions for themselves. And I have always resisted the idea that college students must be shepherded about as if they were still adolescent.

Students enrolled in European universities are more carefully selected than ours. Yet I can not help believing that if we transferred most of the responsibility, not only for learning, but for conduct to the students themselves, our students would mature much faster.

After studying the operation of European universities and in the light of my own experience in teaching college courses here, I have come reluctantly but inevitably to the conclusion that the enemies of learning at the university level are the textbook, the classroom lecture, and our course system.

At Oxford, for example, the student is left pretty much on his own. He reports at weekly or bi-weekly intervals to his professor or don, who offers his guidance and criticism. But there are no lectures which he

MUST attend. His reading covers a broad field, and to a great extent the books which he consults in the course of preparing papers are books of his own selection.

In this country, we lean heavily on textbooks which consist for the most part of bits and pieces of knowledge cannibalized from other textbooks. Too often the teacher, in his classroom lecture, merely repeats the material covered by the textbooks. And the student, once he has memorized and then regurgitated the textbook material in a true-false quiz can forget the whole business.

The heavy emphasis which we place upon memorizing facts—in contrast to learning how to use facts—was pointed out by a British student now taking graduate work in Princeton. In an article written for the *Daily Telegraph* of London he wrote:

"The student in the United States must have a thousand streamlined facts at his finger tips, and be able to retell everything in answer to a question, like a tic-tac man giving the latest odds on the next horse race. He must scan the scurrying fashions in ideas as Paris dressmakers watch London."

Obviously the whole school system, from the grades up to college, must be revised if we are to turn out a more mature product.

And it occurs to me that the way to do this is rather simple. The first step is to agree on the goals of education. And the second is to test our graduates to see how successfully they attain these goals.

In conversations with college professors throughout the country, I have found rather general agreement on these goals. Most educators will agree that our universities should train students 1) to think independently, 2) to write reasonably well, 3) to know something about the world of today and the world of yesterday, and 4) to want to enlarge their intellectual horizons.

Visualization and action steps combined

I am confident that if we were to study our graduates who have been out of college for one, ten or twenty years, we would be appalled at how far short of these goals most of them fall. And I am equally confident that our whole basic philosophy of education would change as a result of this knowledge. If an intellectual renaissance is to get under way in this country, the natural place for it to be born is in our universities.

If our teachers and our schools lead the way, we will have less reason to worry about an uninformed citizenry. And our media of communication can devote an increasing amount of time and space to enlightening a receptive public.

SPEECHES FOR COLLATERAL STUDY

1. Pearl S. Buck, "Women's Place in a Democracy"—Jessie Haver Butler, *Time to Speak Up* (Harper & Bros., N.Y., 1946), p. 212 ff.

2. Dwight D. Eisenhower, "The Challenge of Our Time"—Harding, *The Age of Danger*, p. 529 ff.

3. Donald C. Hyde, "Moving People in Urban Areas"—*Vital Speeches*, Vol. XX, March 15, 1954, p. 347 ff.

4. Charles Luckman, "America at the Crossroads"—*Vital Speeches*, Vol. XVI, July 15, 1950, p. 645 ff.

5. Monroe E. Deutsch, "The Foes of the Humanities"—*Representative American Speeches: 1952-1953*, edited by Baird, p. 158 ff.

6. Henry Ward Beecher, Liverpool Address—Brigance, *Classified Speech Models*, p. 40 ff.

7. F. W. Sargent, "Conquering New Transportation Frontiers"—Sandford and Yeager, *Business Speeches by Business Men*, p. 319 ff.

8. Saunders Norvelle, "The Manufacturers' Problem in Distribution"—Sandford and Yeager, *op. cit.*, p. 96 ff.

9. Alfred E. Smith, "Reorganization of the State Government"—Lindgren, *Modern Speeches*, p. 490 ff.

10. Andrew Furuseth and Matthew Woll, "Debate on Proposed Bill to Limit Labor Injunctions"—O'Neill and Riley, *Contemporary Speeches*, p. 345 ff.

11. Robert M. Hutchins, "What Is a University?"—Sarett and Foster, *Modern Speeches on Basic Issues*, p. 51 ff.

PROBLEMS

1. In the speeches printed at the end of this chapter, pick out examples of as many of the following as you find there: (A) "yes-response" technic, (B) "this-or-nothing" technic, (C) reasoning from example, (D) reasoning from axiom, (E) reasoning from causal relation.

2. Study the development of each of the speeches printed above and determine to what type of audience attitude its organization was adapted.

3. Clip five advertisements from magazines or editorials from newspapers and analyze the reasoning used in them. Determine the type of reasoning used and apply the tests for soundness given in this chapter.

4. Prepare a short speech pointing out the faulty reasoning in some popular argument of the time.

5. Work up a speech urging the acceptance of some belief or the adoption of some course of action in which you believe.



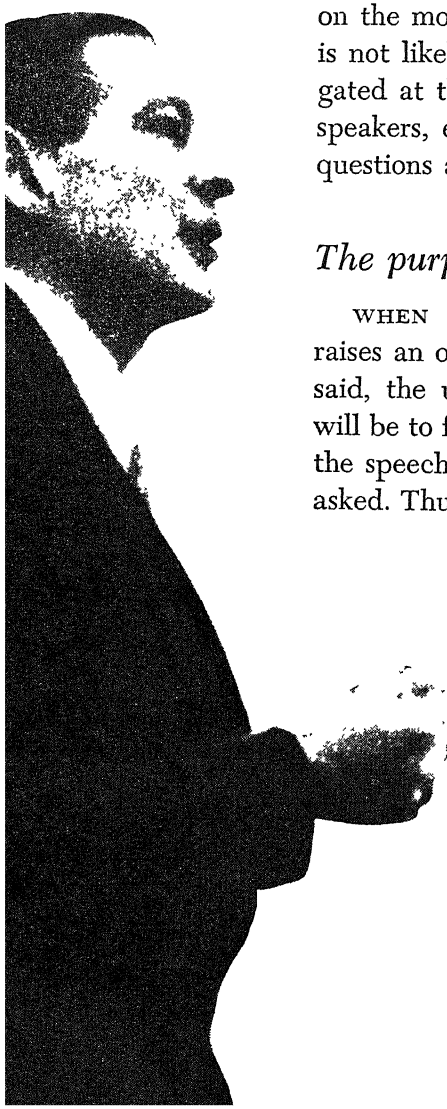
ANSWERING QUESTIONS AND OBJECTIONS

Very often, when a speaker has finished what he has to say, he is immediately confronted by questions or objections from his audience. The ability to adapt oneself with poise and certainty to the cross-fire of interrogation, even when it interrupts the speech itself, is the real distinction between the speaker and the "deliverer of speeches." Rather than considering such activity on the part of an audience an indication of the failure of his work, the speaker ought to welcome it as an indication of the interest he has aroused. By his answers he is enabled to make even closer contact with his audience than otherwise, and to meet directly those points which most vitally affect his listeners.

Typical situations

ANY OCCASION at which a speech is made offers the possibility that the speaker will be questioned or heckled from the floor. Business meetings are especially full of counterargument; the informal discussion which characterizes such meetings is extremely

hospitable to the raising of questions and the frank statement of objections. Audiences "come back" most frequently at the proposals made in the speech to convince or to actuate, but no type of speech (save only the introductory speech, the speech of tribute, and the speech for courtesy) is immune from this possibility. Of course, on the more formal occasions the speaker is not likely to be interrupted, or interrogated at the end of his speech; but some speakers, even on such occasions, call for questions after they have finished.



These two pictures were taken at a symposium titled "What is Happening to Modern Architecture?" which was held at the Museum of Modern Art in New York City in 1948.

Serge Chermayeff, then director of the Institute of Design in Chicago, rises from the audience to ask a question.

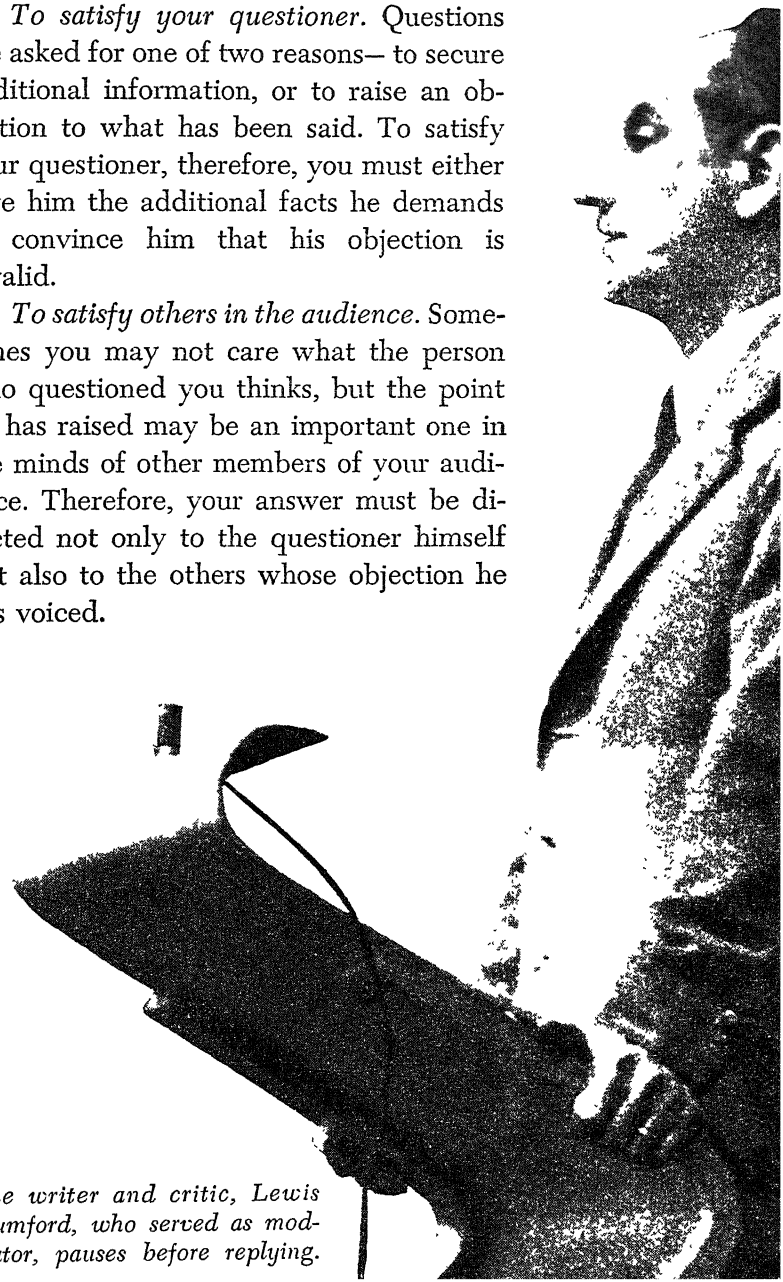
The purpose of the reply

WHEN SOMEONE asks a question or raises an objection to something you have said, the ultimate object of your answer will be to further the particular purpose of the speech about which the questions are asked. Thus, if your speech is an endeavor

to get funds for a new building, getting funds will still be uppermost in your mind as you answer questions. The immediate purpose of your answer to these questions, however, will be:

To satisfy your questioner. Questions are asked for one of two reasons— to secure additional information, or to raise an objection to what has been said. To satisfy your questioner, therefore, you must either give him the additional facts he demands or convince him that his objection is invalid.

To satisfy others in the audience. Sometimes you may not care what the person who questioned you thinks, but the point he has raised may be an important one in the minds of other members of your audience. Therefore, your answer must be directed not only to the questioner himself but also to the others whose objection he has voiced.



The writer and critic, Lewis Mumford, who served as moderator, pauses before replying.

To retain your own prestige. Sometimes a question is asked or an objection raised merely to "put you in a hole." The attempt is made to place you on the defensive, to run away with your meeting. When this happens, your answer will have as its primary object the retention of your own prestige; your attempt will be to retain command of the situation.

Since any one of these three will seldom be the sole object of your answer, you must always keep them all in mind. One or the other, however, will usually be predominant.

Methods of answering

THE METHOD you will use in answering questions or objections must depend upon the real reasons of those who raise them. You will answer the mere troublemaker in a way different from that in which you will answer one who is sincerely interested. Consider some of the methods which speakers have found useful:

Information

Present to your questioner and the audience additional information on the point in dispute. Very frequently objections are raised because people do not know enough about the situation. The added facts which you present will not only answer the question raised, but will also add weight to what you have already said. Do not present the bare facts alone, however; *connect the unknown with the known.* (See p. 392.) Make sure that the audience understands the significance of the information presented. In general, organize your facts in the following way:

1. Repeat the question (so that everyone may hear it).
2. Present the additional information.
 a—Use time order, space order, etc.
 b—Connect what you now say with what you have already explained.
3. Draw a conclusion from this information.
4. Show how this conclusion answers the question and, if you can, how it supports some point in your original speech.

Comparison

Sometimes a valid objection is raised against your proposal. When this occurs, two courses are open to you: either you may modify your proposal to meet the objection, or, if this is impossible, you may weigh the objection against the benefits you have shown. In the latter case, make your reply somewhat as follows:

1. Repeat the objection.
2. Admit its validity, but minimize its importance.
3. Remind the audience of the benefits of your proposal by restating them in summary form.
4. Point out that the benefits outweigh the disadvantages.

Argument

Sometimes questions are asked not from lack of information or to voice a valid objection, but because of opposition that is based on unsound reasoning or on a personal prejudice. In this event you must deal with either (*a*) a train of reasoning at variance with your own, or (*b*) a strong personal motive or established belief. These may be handled thus:

To attack a train of reasoning at variance with your own:

1. Repeat the question or objection.
2. Point out its underlying logic or assumption.
3. Show the fallacy in reasoning or the invalidity of this assumption. (Cite facts, figures, testimony.)
4. Deny or definitely modify the questioner's point. (Do this on the basis of what you have just shown.)
5. State the correct conclusion and, if possible, connect it with some point in your speech.

To meet a personal motive or established belief:

1. Repeat the question or objection.
2. Point out the underlying belief or motive for this objection, and show that your proposal is really in line with it, or at least does not oppose it. Present some new aspect of the situation which will identify your proposition with the questioner's belief or motive.

3. Emphasize some stronger motive or established belief than that which is the basis of the objection, and show that your proposal is in line with this stronger motive. (Step 2 is sometimes omitted and Step 3 relied upon entirely.)
4. Draw a definite conclusion and, if possible, connect it with some point in your original speech.

You will notice that the fundamental technic used in both methods outlined above is that of securing agreement upon some point of logic, motivation, or belief, followed by putting the objection in opposition to this point and your proposal in agreement with it.

Question

Sometimes one question can best be answered by another. When someone asks a question from the floor, you may often put him on the defensive by a counterquestion. He must either answer your question or admit defeat. Frequently his own answer to your question will give you the cue for answering his. Even if he does not feel completely appeased, he may be quieted and the rest of the audience satisfied. Be careful, however, to be tactful when you reply in this way.

One example will illustrate this method. A speaker who was advocating home rule for one of the British dependencies was interrupted by a listener who asked whether he didn't think "these people are too illiterate to govern themselves." The speaker rejoined by asking, "Do you know what the percentage of literacy was in the United States when we declared our independence?" The questioner did not, and sat down. The point was so obvious that it was almost needless for the speaker to proceed as he did to compare the figures between the dependency of which he spoke and the American Colonies in 1776.

Humor

Sometimes, when the speaker considers the point raised by a question or objection to be unimportant, he may meet the difficulty by the use of humor. Be careful, however, that the point you

consider as unimportant is not considered important by your audience. Handle the situation thus:

1. Sidetrack the point with genial humor. Show the funny side of the objection, but beware of sarcasm.
2. Shift the attention of the audience to another point. Take up immediately some more serious objection that has already been raised, or re-emphasize some important point made in your original speech.

Sometimes to take an ironical "dig" at the person asking the question or making the objection is allowable. By poking fun at him you please the sporting tendency in men and reduce the effect of his objection. This is particularly true if the questioner is a bombastic, self-important individual who is known as a chronic objector. Be careful, however, not to use sarcasm on someone who is respected by the audience, or you will find that you have used a boomerang.

Prestige

Sometimes you can rely upon your own word to answer the objection. A simple statement that "I have not found it so in my experience" will occasionally be sufficient. This is particularly true if the audience looks upon you as an authority upon the subject. Your own prestige will outweigh that of the one who raises the question. However, do not overestimate your own reputation. Usually a far better plan is to take the extra time for presenting the information or argument upon which your conclusion is based.

Admission of ignorance

Far from reducing your prestige, the admission that you do not know the answer to a question that has been asked will often raise you in the esteem of the audience. By so doing you label yourself as a conscientious person who sticks to the facts and does not go beyond them. You avoid being thought a "bluffer" or a "know-it-all." This advice does not mean, of course, that you should never know what is asked. Before speaking, you should be thoroughly informed upon your subject. But you can never expect

to know everything that may be asked of you. Therefore, combine your admission of ignorance with a valid reason for it.

1. Restate the question.
2. Admit your ignorance.
3. State definitely where the information can be found, or demonstrate why it is inaccessible.
4. Direct attention to some other point in your speech.

Organization

THE METHODS for organizing your answers have already been pointed out in the preceding discussion of methods. Note, however, that certain important points are similar in all of them. Three things should always be included:

1. Restatement of the question or objection.
2. Statement of your conclusion on the matter.
3. Some connection with your original speech.

The first of these is important to show the audience just what you are talking about; the second, to make your position clear; and the third, to keep your original purpose in the foreground and to prevent wandering. Inserted between these three steps in the manner outlined above will be your information, argument, humor, etc.

Above all, remember as you frame your replies that you are not conducting a tea-table conversation—that you have spoken for a purpose and that the discussion must not be allowed to wander away from that purpose.

Examples

THIS FIRST EXAMPLE is taken from the discussion following addresses by Mr. J. H. Ayres, Director of Employment of the American Rolling Mills, and by Mr. Robert F. Lovett, Manager of Personnel Research of Procter and Gamble Company. Both men had spoken about the attitude of industry toward employment of college graduates. The question printed below was asked by Dean

Wesley P. Lloyd of Brigham Young University; the answers by Mr. Ayres and Mr. Lovett follow.[1]

DEAN WESLEY P. LLOYD: Deans and professors, I suppose, in general recognize some very distinct limitations in the training of men for industry as it takes place on the college campuses. During this discussion, I have wondered what it is from the standpoint of industry, and I put this question to Mr. Ayres and Mr. Lovett: What is there that industry recognizes as a distinct contribution of college men? Is there something that they get from college men that they do not get from others, or is it all on the negative side of the scale?

MR. AYRES: In our companies, we are very, very dependent upon college training. It takes entirely too long to make a metallurgist or a chemist out of a high school boy that we bring in after school. We have to have them. We gain much time if we get our personnel people, if we get our sales people, if we get our laboratory technicians already with the college background, whether scientific or cultural. If that answers your question, I would say in our business we have to have them. Frankly, we have difficulty in getting enough, and over-all, our experience with them has been most delightful.

MR. LOVETT: In some branches of our business, we have had difficulty making out a good case for our college men. That is more true in sales than it is in the technical field. It is less true in advertising. I think colleges cause people to look down upon sales work. I don't think there is any great movement in colleges today to regard sales work as something other than a means of putting yourself through college.

We are dependent upon college graduates. We can't get enough of the abler men from other sources, so we do go to the colleges regularly, and get large numbers of men, primarily for development into the managerial group. They have stiff competition with the man who has come out of high school and gone into sales work.

The reverse is true in management. There it is very difficult for the untechnically trained man to acquire the principles necessary to bring him up to the managerial level, although they do come through and I hope always will.

We need to have a level flow of untutored minds. They are untrammeled. They are unfettered by some of the teachings that we learn in school. They have a fresher point of view, in many cases. They don't know that some things can't be done, and they go ahead and do them.

[1]From the *Proceedings of the 23rd Annual Conference of the National Association of Deans and Advisers of Men*, 1941, pp. 157-158.

The following questions were asked of Bishop Austin Pardue of the Episcopalian diocese of Pittsburgh during a broadcast of Town Meeting of the Air in which the topic for discussion was "How Can Modern Man Find Faith?"[2] Although his answers are brief, note that each one clearly points to the reasoning behind it.

LADY: My question is addressed to Bishop Pardue. Should parents raise their children in a particular faith, or in a general belief in God, and allow the children to find their own faith?

BISHOP PARDUE: Well, I believe that you should raise your children in a rather definite faith. If you allow your children just to grow up without a faith and wait until the time comes, the probability is that they won't have the background to meet their immediate problems.

MAN: This is to Bishop Pardue. You mentioned that faith in Jesus Christ is a faith that you believed in. Ancients worshiped stone or mythical gods. People through the ages worshiped many forms of god. They thought them true gods. Isn't it sacrilegious to worship one of earth's greatest humans as God?

BISHOP PARDUE: Well, you see I don't think he was one of earth's greatest humans, alone; I think he was the Son of God. And on that basis I have to stand.

MAN: Bishop Pardue. Actively doing right to the best of our ability, without belief, denial, or fear of God, why would this not please a supreme power?

BISHOP PARDUE: Well, I think it would, but so many people have different judgments as to what is right. I think even the Nazis thought that they were right but they had a very poor basis of judgment. I don't think you could ever have the philosophy of the Nazi based on the philosophy of Jesus Christ.

This example is from a press conference held by Herbert Vere Evatt, Foreign Minister of Australia, while he was attending the Paris Conference in the summer of 1946.[3] Dr. Evatt was asked this challenging question by Leon Nemanoff, a Swiss correspondent:

MR. NEMANOFF: Men are fighting in various parts of the world and invariably the word "democracy" is used by both sides to define their motives. Mr. Evatt, what is democracy?

[2]From *Town Meeting*, bulletin of America's Town Meeting of the Air, Vol. 16, No. 41, Feb. 6, 1951. By permission of The Town Hall, Inc.

[3]From *Life*, Vol. 21, September 9, 1946, p. 40.

DR. EVATT: I know what democracy is because I have been brought up under a system of democracy. Every man and every woman has the right to vote. That means the right of the people to choose their own government. That is elementary.

Democracy also means the right to have more than one candidate on the ballot. Unless the right of nomination is safeguarded there is no real election and certainly no democratic system.

After a government is elected by the people, democracy means that the verdict of the people must be respected by the people. To try to get rid of an elected government by violence or for the government to get rid of its opposition by violence, that is the very antithesis of democracy. It is part of the democratic process to accept defeat until that defeat can be reversed by constitutional means.

But that, too, is only one aspect of democracy. You cannot have a really free election and a really free government unless there is freedom of expression and of criticism. Therefore those who are of the opinion that the elected government is doing the wrong thing must have the right to say so, to express their opinion freely even though their opinion is wrong.

What is happening in this press conference is an expression of democracy. You have a perfect right to cross-question me on all these matters without hesitation or restraint—so that what is right and true will emerge through question and answer.

It is absolutely essential to democracy that its rights should be enjoyed and exercised without fear and without favor. The citizen must be able to choose his government without intimidation by anybody. There can be no dictation and no dictatorship.

Democracy means the duty "to take it" as well as the right "to dish it out."

One word more—at this conference I have heard the representative of Albania make certain claims as to what the people of Albania had done during the war. He said that the Albanian people had rescued Allied airmen and given them succor. And so he claimed credit for what the Albanian people had done. I thought he was right, but I also looked at another side of the picture. These airmen had come to the war from many thousands of miles away. But what did they come for?

They came to Europe to help overthrow a tyranny. They came in their thousands because they believed in democracy and they believed in it enough to fight for it and to die for it far away from their homes and their loved ones.

That is democracy.

PROBLEMS

1. Phrase an objection to the argument presented in one of the speeches printed at the end of the preceding chapter, and then write out answers to this objection, using in turn each of the seven methods explained in this chapter.

2. Phrase ten possible objections to the argument which you presented in your last speech or in the next one you plan to give. For each of these ten objections, outline your methods of reply.

3. Make a short argumentative speech during and after which the audience is urged to ask questions or raise objections. In answering them employ the various methods discussed in this chapter.

4. In the *Congressional Record,* examine the reported proceedings of the United States Senate for one day during which there is debate. List the methods used by the speakers to handle questions and objections.

5. Analyze the answers to questions and objections made by speakers on one of the weekly broadcast programs of America's Town Meeting of the Air. (See the verbatim reports of these broadcasts in *Town Meeting,* a bulletin published by The Town Hall, Inc.; or better still, listen to an actual broadcast.) Note the *method* of answering questions used by the speakers, and the way in which their answers are related to the main speeches presented previously.

SPECIAL TYPES OF PUBLIC SPEECH

Part 4 discussed the basic types of speech—the speech to entertain, to inform, to stimulate, and to convince. Many situations, though, demand speeches that combine more than one of these basic types or require modifications of a highly specialized nature. (For example, the speech to secure goodwill is usually an informative speech, the object of which is to stimulate or convince.)

The six chapters in this part contain a discussion of the specialized types of speech that are most common or that differ most widely from the basic types. Remember that we are not dealing with a new set of principles and technics in this part, but that we are concerned with special applications. This section will be of particular value to you because the speech situations here considered are those you will often be required to meet in college and social, professional, and community life after college; these situations require special tact and skill to handle smoothly.

PART 5



Chairman Bertrand M. Snell presides at a Republican National Convention in Cleveland.



amuel E. Morison accepts the Silver Jubilee literary award from Florence ldridge at the Limited Editions Club Dinner, while Robert Frost and Irita an Doren listen.



The noted author and publisher Bennet Cerf (at the right in the picture) discusses book publishing before a seminar group of journalism students.





In an address before the Congress of the United States, President Bayar of Turkey (above) speaks of the common problems and goals of both countries. At the left, the James Joyce Society holds a meeting to honor Joyce's memory. The speaker of the evening (right, in background) is Thornton Wilder.



HOW TO PRESIDE OVER A MEETING AND INTRODUCE SPEAKERS

The success of many a program, whether it is a public lecture, a dinner meeting, or a celebration, is often largely determined by the effectiveness with which the chairman or toastmaster presides. A good presiding officer does not say much; he does not parade himself; yet his presence is felt. The audience feels his unobtrusive control in the smooth running of the program. Sincerity, energy, and decisiveness—these are the personal qualities which mark him.

Commanding the situation

THE FIRST DUTY of the presiding officer is to command the situation, to be boss without being "bossy." And why do this? For three important reasons: *The audience is made to feel that all is going well.* People like to see that things are organized and running efficiently. A feeling of satisfaction accompanies the knowledge that someone is in control. *The attention of the audience is*

held because the program moves faster. Uncertainty and hesitation on the part of the chairman make the audience fidgety and invariably drag out the meeting. But if the chairman keeps things moving, gets things done, and closes the meeting on time, the audience will be attentive and orderly. *Opposition is discouraged.* People occasionally come to a meeting with the purpose of creating trouble or of opposing the plans to be presented. The feeling that the presiding officer really is in command and that there is no hesitation in the program tends to discourage such people. Furthermore, the absence of hesitation prevents the occurrence of pauses when such disturbances can take place.

To command a situation, however, you must prepare yourself beforehand. Do not trust too much to the inspiration of the moment merely because you are not the speaker of the occasion. The chairman's preparation must often be just as thorough as that of the speaker. Prepare yourself as follows:

1. Determine the purpose of the meeting.
2. Acquaint yourself with the program. Know who is going to speak or sing or play; know each speaker's subject and the name of each artist's number; understand the function of each part of the program in advancing the purpose of the meeting.
3. Make a time schedule. Determine how long the meeting should last; apportion the time among the various persons on the program and, before the meeting begins, tell each of them tactfully how much time is at his disposal.
4. Prepare your own remarks. Know what you are going to say in your opening speech and in your later remarks. You may modify these remarks according to the turn of affairs, but you must always be ready with something.
5. Start the meeting on time. Be on time yourself and see that the others on the program are, too; then keep things moving as nearly on schedule as possible.

If you prepare yourself in this way, the meeting will not be assured of success, but the chances of success will be greatly improved.

Incidental duties

IN ADDITION to the duty of commanding the situation, there are several incidental duties which frequently fall upon the presiding officer. These duties consist of (*a*) setting the keynote, (*b*) performing duties of courtesy, and (*c*) preserving order.

Setting the keynote

When you first arise to preside, you will find that the audience is either in a state of confusion and distraction, or in a condition of expectant curiosity. When confusion exists, your first duty is to quiet the audience and direct its attention to the platform. After you are sure that order exists, you are ready to set the keynote of the meeting. What you say in your first minute on the platform will do much toward making the meeting a success or failure. If the occasion is to be one of fun and good humor, let your opening remarks prepare the way. Speak as though you expected to have a good time, and expected everyone else to. But if the occasion is one of serious, businesslike purpose, such an opening would furnish the wrong cue. Let your remarks then be direct, serious, and to the point. Remember that your duty here is not to make a great name for yourself, but to get the audience in the proper frame of mind for what is to follow. In general, follow the technic described in Chapter 21, modified to suit the occasion. When the purpose of the occasion is essentially informative, set the keynote with a one-point speech (as explained in Chapter 20) that stresses the need for the information which will follow. Let the audience know the purpose of the meeting, either by a direct statement of it or by suggestion. Refer to the place of the meeting, or to the occasion for it, or to the organization under whose auspices it is held. Make reference to the background of events which has led up to the meeting, or to previous occasions similar to this one. Be careful, however, not to "steal the thunder" of those who will take part in the program by saying too much yourself.

The duty of setting the keynote does not cease with the end of the chairman's opening remarks. Each time you introduce a

new speaker or make any comment at all, you should keep in mind the mood of the meeting. Don't destroy the high level attained by the preceding speaker by injecting facetious comments, or mar the good humor which the speaker has created by a dry and laborious analysis of what he has already said. However, if one of the speakers falls down on his job, then you must attempt to bring the meeting back to its intended level. A chairman must be wise, to know when to speak and when not to speak. Experience alone will enable you to judge the mood of the audience and the probable effect of incidental remarks which you may make.

Performing duties of courtesy

There are certain acts of courtesy which the presiding officer is frequently expected to perform. There may be visitors to be welcomed; or, being himself a visitor, the chairman may wish to express an appreciation of his hosts' welcome. Many times at the close of a convention the presiding officer may appropriately express the thanks of the group he represents for the courtesies extended by those responsible for entertaining his organization. Moreover, the chairman must sometimes act as spokesman for his organization in expressing appreciation for the services of a visiting speaker or entertainer. (A more complete discussion of this problem will be found in the following chapter.)

Such acts of courtesy by the chairman should never become long and elaborate speeches. They may often be incorporated in the opening remarks, or in brief comment at the close of the meeting. Above all, such remarks should be sincere. Do not try to exhibit your vocabulary or the flourish of your imagination. Express a genuine welcome or a sincere appreciation in simple language, mention one or two pertinent facts, and proceed with the program. After all, the way you look and the tone of your voice will express your feeling more fully than anything you can say.

Preserving order

If the chairman starts the meeting on a good keynote and keeps the program moving rapidly and smoothly, he will seldom

have trouble preserving order. Disorder is more often the result of restlessness than of bad intentions. If you notice disorder in the audience, therefore, do not immediately bark at the offenders; increase the tempo of the program and make your own remarks more lively. You will find in most cases that the disorder will cease.

Occasionally, however, some individual in the audience will attempt to interrupt the speaker or to heckle him. Most speakers can handle such matters themselves; but if you see that the speaker is being annoyed, you may have to intervene. Suggest to the person in the audience that he wait till the speaker has concluded, and that then opportunity for asking questions will be given. This will usually stop the disturbance, and frequently the question raised by the heckler will already have been answered by the speaker in the course of the speech. If several people start objecting and questioning at once, ask them to speak one at a time and to state their points in the form of simple questions for the speaker. When the speaker has answered one person, call on another before the first objector has a chance to steal command of the situation by making a long speech or asking a protracted series of questions.

Such action on the part of the chairman should be prompt and decisive, but exceedingly tactful. Coercion usually results in greater disorder, or in sullen hostility. A firm hand applied with dignified courtesy will usually quell any unruly element in the audience and at the same time keep the respect of those in the majority.

Once in a great while a reprimand must be administered to the audience or to someone in it. This should be done only as a last resort; but if you are forced to this extremity, don't be half-hearted about it. Let the person know in no uncertain terms that he is disturbing the meeting by his actions; then if he persists, have him ejected by the ushers or the police. It is much better even to go through with this unpleasantness than to lose your command of the situation. After such an incident has occurred, however, do or say something which will quickly and forcibly call

the attention of the audience away from it and back to the program. Never prolong the agony by discussing the incident with the audience.

Introducing speakers

IN ADDITION to controlling the situation and performing the incidental duties outlined above, the person who presides over a meeting has the obligation of introducing speakers. Apparently an easy task, this duty is not so simple as it appears to be on the surface. Too often the introduction serves merely to "let the wind out of the sails," or to bore the listeners with a long recital for which they do not care. Although brief, the speech of introduction is extremely important.

There are times when someone else is better acquainted with the speaker than you are. When this is true, you may well request that person to introduce the speaker. But when you make such a request, be sure that the one who is to make the introduction understands that he is to introduce the speaker and not to tell a long series of anecdotes about their acquaintanceship. And let him know before the meeting—don't take chances on calling upon him without warning.

The purpose of the introductory speech

Remember that your main object is to create a desire to hear the speaker; everything else must be subordinated to this aim. Your duty is to introduce, not to make a speech. Do not take this as an opportunity to air your own views on the subject. You are only the advance agent; your job is to "sell the other man" to your audience.

This implies two things: (*a*) You must arouse curiosity about the speaker or his subject; by doing this, you will make it easier for him to get the attention of the audience. And (*b*) you must make the audience either like him or respect him—or both; in this way you will make his listeners more likely to believe what he says and to do what he asks.

The manner of speaking

The dignity or informality of your manner will depend entirely upon the type of occasion, upon the closeness of your acquaintance with the speaker, and upon the prestige of the speaker himself. If you were introducing the Chief Justice of the United States Supreme Court, for instance, it would hardly be appropriate for you to poke fun at him. Nor would such a thing be tactful if the speaker were a stranger to you, or if he were to speak at a serious and dignified occasion. On the other hand, if you were to present an old friend to a group of your associates at an informal occasion, a manner of stilted dignity would be just as foolish. The difficulty with most people is that they know only *one* method: either they introduce everyone with ponderous dignity regardless of the occasion, or they start off every speaker by telling a joke on him. Neither of these methods is bad in itself, but be able to use each in its proper place.

Regardless of the dignity or informality of the occasion, one characteristic of presentation is absolutely essential: you must talk with sincere enthusiasm. You will never make an audience want to listen to a speaker unless you suggest by the way you talk about him that you yourself are enthusiastic about him. Be careful, however, not to overdo your enthusiasm. Your audience will quickly catch you if your enthusiasm is forced. Don't be like the man who was so enthusiastic about every speaker he introduced that his associates got the impression that the poorer the speaker the more enthusiastic about him this man would become. If you have no real interest in the speaker, ask someone to introduce him who does have.

Characteristics of content

Inasmuch as you are not the speaker of the day yourself, but are merely introducing another, let the content of your speech follow these principles:

Be brief. To say too much is much worse than to say too little. What many consider to be the best introductory speech ever made was that of Shailer Mathews introducing President Wilson; he

said, "Ladies and Gentlemen: the President." The prestige of the man you introduce will not always be great enough for you to be so brief as this, but it is better to err in this direction than to speak too long.

Don't talk about yourself. There is a great temptation to tell your own views on the subject, or to tell anecdotes about your own experiences as a speaker. This should be strictly taboo, for it calls attention to you when your object is to call attention to the speaker.

Tell about the speaker. Who is he? What is his position in business or government? What experiences has he had that qualify him to speak on this subject? Caution: beware of emphasizing what a good *speaker* he is. Such comment may embarrass him. Let him demonstrate his own speaking ability; you tell who he is and what he knows. Never introduce a man as "a distinguished orator."

Emphasize the importance of his subject unless the audience realizes the importance already. This does not mean to give a great deal of information about it. Don't make his speech for him. Merely point out the value to this particular audience of the information the speaker is about to offer. For example, "All of us drive automobiles in which we use the products made from petroleum. A knowledge of the way these products are manufactured and marketed is therefore certain to be valuable to our understanding and to our pocketbooks. . . ."

Mention the appropriateness of the speaker or subject whenever possible. If a golf club is considering the construction of a new course, a speech on types of grass is very timely. Or if the occasion is the anniversary of a firm, it is appropriate that the founder should be one of the speakers. Statements of such facts serve to connect the speaker more closely with the audience.

Use humor if it suits the occasion. Nothing serves better to put an audience at its ease and to create a friendly feeling than congenial laughter. Take care, however, that the humor is in good taste. Do not destroy the prestige of the speaker or run the risk of offending him.

Organization

The speech of introduction rarely employs all five of the steps in the motivated sequence. Only introductions that are fairly long do so; more often, brevity requires that only one or two of the steps be definitely stated, the others being merely implied. To make this point clear, we shall first set down the complete sequence as used in longer introductions, and then indicate the more frequent abbreviations of it.

Attention step. The introductory speech may be opened by a brief reference to the occasion for the meeting, a reference to the introducer's personal acquaintance with the speaker, a humorous quip at the expense of the speaker if it is in good taste, or a curiosity-provoking statement. More often, however, attention is obtained by a direct plunge into the need step or the satisfaction step, using the facts there presented to attract attention.

Need step. The audience may be shown a need for information on the subject which the speaker is going to discuss. Arouse curiosity about the subject or show the people in the audience the personal value to them of the information they are about to hear.

Satisfaction step. Demonstrate that the speaker is well qualified to speak on the chosen subject because of his position or experience, and for this reason will satisfy their need. Tell who he is, where he comes from, what he has done, and include any unusual facts about him that may appropriately be disclosed. Build up his prestige to whatever extent necessary, but don't extend your remarks into a complete biographical sketch; remember the requirement of brevity. The better known a speaker is, the shorter this step can be.

Visualization step. Rarely is the visualization step an extended part of the speech, and frequently it is omitted entirely. The manner of your speaking will do more to suggest pleasurable anticipation of the speaker's remarks than anything you can say. At the most, a sincere statement that "I am happy to present Mr. _____" will be adequate.

Action step. The reaction that you are requesting is that the audience listen to the speaker. This action is suggested by turning

and calling upon the speaker to come forward. By so doing you imply, "Here is the person about whom I have been talking; listen to him." If you have not mentioned the speaker's subject previously, briefly announce it at this time.

Do not get the impression from the foregoing explanation that a long discussion is required by the five steps outlined. More time is required to explain these steps than to use them in the actual introduction. Moreover, as was indicated earlier, the entire sequence listed above will rarely be needed. In most instances, one of the following abbreviated sequences is used:

When the subject is important, secure attention by plunging directly into the:

1. *Need step:* a statement of the importance of the subject to the audience.
2. *Satisfaction step:* a sharply abbreviated statement of the speaker's special qualification to talk on this subject.
3. *Action step:* the presentation of the speaker.

When the speaker may be considered more important than his subject, secure attention by plunging directly into the:

1. *Satisfaction step:* a statement of facts about the speaker, especially facts that are not ordinarily known, or if known, are of unusual significance to the occasion.
2. *Action step:* the presentation of the speaker and a brief announcement of his subject.

When time is short or the speaker is so well known that extreme brevity is desirable, secure attention by your salutation—"Ladies and Gentlemen," "Members of the Izaak Walton League," etc.—and proceed at once to the:

1. *Action step:* a brief announcement of the speaker's name, position, and subject.

Usually, the better known and respected the speaker is, the more abbreviated should be your introduction; the more completely unknown he is, the more you will need to arouse interest in his subject and build up his prestige. But always remember the four primary virtues of the introductory speech: tact, brevity, sincerity, and enthusiasm.

Examples

THE EXAMPLES printed below are of various types. The first combines the opening keynote remarks of the chairman with his introduction of the first speaker; the second includes an emphasis on both the subject and speaker; and the third example illustrates the tersely abbreviated form.

WALKER L. CISLER, INTRODUCING LELAND I. DOAN[1]

Attention step

FELLOW MEMBERS of the Economic Club and guests: My remarks will be very brief because my part in this program dealing with Atomic Energy is that of a moderator. In nuclear terms, a moderator is one which has for its purpose the slowing down of neutrons so that they may have a greater opportunity to do useful work in the splitting of atoms, with the consequent release of still more neutrons. My part is really that because I am going to endeavor in the short period of time that is available to carry on a bit of a chain reaction between the three main speakers of this occasion.

Perhaps I might more properly be called a catalyst because out of our meeting today we are hopeful that there will result a fuller understanding of three of the basic questions involved.

Atomic energy may be thought of as a kind of Dr. Jekyll and Mr. Hyde. It is a tremendous source of energy. It can be both destructive and constructive and to date it has been applied largely to military purposes. In view of the world situation this is both understandable and justifiable. The recent test in the Pacific, as reported in the press, gives us some idea of the terrific force involved.

Need and satisfaction steps combined

How then can this same force be applied to the advancement of mankind, just as have other forces of nature been utilized for our betterment? Solar science tells us—and I am indebted to our friend, Dr. Robert R. McMath, who is present here today, for this statement, that the sun converts about 2 million tons of matter into energy during each second of time. From this great amount the earth receives an equivalent of about 4 pounds per second, a part of which is immediately reflected back into space.

Our plant and animal life, and our storehouse of fossil fuels all have been dependent upon and derived from this solar energy, the energy of the fusion of the atoms of hydrogen to form atoms of helium. The

[1]From *Vital Speeches of the Day*, Vol. XX, May 15, 1954, pp. 450-451.

main sources of energy which we harness for our use are the gaseous, liquid and solid fuels, and the hydraulic energy of falling water. The resources of atomic fuels are estimated to be 23 times as great, measured in terms of energy content, as the conventional fuels. Our problem is to make the use of atomic energy competitive and economic, compared with the conventional fuels.

Michigan has taken a forward position in the development of peacetime uses of atomic energy. Bendix Aviation, Consumers Power, Dow Chemical, Detroit Edison, Ford Motor, and Wisconsin-Michigan Power are joined together in a great research and development project. These Michigan companies will spend more than $1 million on this project this year. They are associated with a group of 26 companies which collectively will spend more than $2.5 million this year. More than $1.5 million has been spent in this effort prior to the first of this year.

A long series of scientific theories and discoveries have brought us to our present position in the development. These include the wonderment of the early Greeks about the atom, Dalton's atomic theory of a century and a half ago, Becquerel's discovery of the radioactivity of uranium in 1895, 3 years later the isolation of radium by Madam Curie, Dr. Einstein's famous equation relating energy and mass ($E = Mc^2$) in 1905, and by 1940 the splitting of the atom and the recognition of it as a vast potential source of energy.

Our problem is how do we go about taking this great source of energy and integrating it into our national economy so that it becomes a supporting pillar in sustaining that economy?

Now may I turn to our first speaker. I introduce him to you with a great deal of pleasure, because it has been my good fortune to know him well through our close association with his outstanding company in carrying forward our mutual atomic energy development project.

Action step Dr. Leland I. Doan, President, The Dow Chemical Company, will speak on the subject "Atomic Energy: How Will It Affect Industry?" Dr. Doan.

PHILLIPS TALBOT, INTRODUCING SIR FREDERICK JAMES[2]

Attention and need steps THERE ARE signs that many Americans are now expressing doubt and hesitation and irritation too about India's foreign policy. In India there is irritation about some of the things that are being said in this country. As a matter of fact, of the several countries which have achieved full-

[2]From The University of Chicago Round Table, No. 814, November 15, 1953, p. 1.

blown national independence since World War II and have taken their places on the world stage, perhaps none has been more perplexing to Americans than India. The home of a great and ancient culture, of course, and of such a towering figure as Gandhi, yet it is beset with poverty, dense population, and little education. It is committed completely to a system of full parliamentary democracy in the Western tradition, but that is based on a social system which differs from anything that is known in the West.

It is still a member of the British Commonwealth of Nations, with its closest links in economics, politics, and education to the West, and yet it has an independent foreign policy, as its Prime Minister says. In light of recent developments, Americans have been asking questions about this foreign policy and questions further as to whether India can avoid communism.

Satisfaction step At the Round Table today we have Sir Frederick James, now European representative of the Tata industrial group, which is India's largest manufacturer of steel, textiles, heavy chemicals, and engineering products. Sir Frederick spent twenty-five years in India as an adviser of British business. For thirteen years he was a member of the All-India Legislative Assembly, which was the central parliament where both Indian and British members sat before 1947.

Action step Sir Frederick, I know that you have been thinking and talking on this subject of whether India can avoid communism, most recently perhaps at the University of Chicago. I wonder if you could say how it is possible to approach such a subject meaningfully.

CORDELL HULL, INTRODUCING RICARDO J. ALFARO[3]

Condensed form THE CHAIRMAN has the very special pleasure of presenting to you an old associate and colleague in the diplomatic service. He is a former President of the Republic of Panama, where he made a distinguished and outstanding record of public service. He was long in the foreign service and, as you know, was Minister to this country for some years. I am delighted to join with you in listening to him this evening. We are most fortunate to have him with us, and I am pleased now to present to you Dr. Ricardo J. Alfaro, of the Republic of Panama.

[3]From the *Proceedings of the 35th Annual Meeting of the American Society of International Law*, Washington, D. C., 1941, p. 1.

SPEECHES FOR COLLATERAL STUDY

1. James Brown, introducing Julius H. Barnes—H. D. Lindgren, *Modern Speeches,* p. 392.

2. Homer D. Williams, introducing Senator Pepper—Lindgren, *op. cit.,* p. 456 ff.

3. Frank S. Streeter, introducing Dean Jones of Yale—J. M. O'Neill, *Modern Short Speeches,* p. 5.

4. George Barr McCutcheon, introducing Meredith Nicholson—W. N. Brigance, *Classified Speech Models,* p. 236.

5. Mary McSkimmon, introducing Francis G. Blair—Brigance, *op. cit.,* p. 239.

6. Robert Morss Lovett, introducing Sam A. Lewisohn—O'Neill and Riley, *Contemporary Speeches,* p. 68.

7. William Green, introducing James J. Davis—O'Neill and Riley, *op. cit.,* p. 71.

8. See also Guy R. Lyle and Kevin Guinagh, *I Am Happy to Present* (H. W. Wilson Co., N.Y., 1953).

PROBLEMS

1. Assuming that you are to be the presiding officer, outline a program for each of the following occasions: (A) a banquet celebrating a successful football season, (B) the opening convention session of some organization with which you are familiar, (C) a program meeting of some club to which you belong. Arrange the items of the program in order, indicate the function of each item with reference to the purpose of the meeting, allocate the amount of time each item is to use, and indicate what incidental duties you will be required to perform.

2. Analyze five printed speeches of introduction. Outline each and determine whether the long or short type of organization was used. Upon which was greater emphasis laid: the importance of the subject or the qualifications of the speaker? Why?

3. Attend some meeting where several speakers are to be introduced. Analyze the introductions in the manner indicated in Problem 2.

4. Assume that you are to introduce one of the speakers whose remarks are printed at the ends of Chapters 19, 20, 21, or 22. Prepare an appropriate introduction using one of the shorter forms.

5. Preside for one day during the next series of class speeches. See that the program runs on schedule; maintain a lively atmosphere in the meeting; and introduce each speaker in an appropriate manner.



SPEECHES FOR COURTESY

There are many times when a speaker is faced with the problem of performing public acts of courtesy, either as a personal obligation or on behalf of the organization which he represents. The ability to say the appropriate and effective thing on such an occasion is a valuable asset.

Typical situations that require speeches of courtesy

SPEECHES of the kind which this chapter will discuss are given most frequently to fulfill one of three obligations: *Welcoming visitors or new members.* Some organizations have a standardized ritual for initiating new members or welcoming guests, but the more usual method is a greeting by the presiding officer or some outstanding member of the organization. For example, when a convention is held in a city, the mayor or president of the local branch of the organization usually welcomes the visiting delegates; or when a distinguished guest is present at a local meeting,

all else, let your manner of speaking be sincere. Do not try to overdo yourself in graciousness. Speak straightforwardly and honestly. Let your manner, moreover, fit the spirit of the situation. The mood in which you speak—whether it is to be serious or jovial, brisk or tranquil—will be determined largely by the occasion upon which you speak. Usually, however, a note of optimism is appropriate. Suggest by implication that you expect happy results; imply by your speech that the presence of this guest will bring you enjoyment, that you will enjoy the use of this gift, that you are glad to be present.

Characteristics of content

REMEMBER that your duty is to perform tactfully an act of courtesy. With respect to the content of your speech, therefore, keep in mind the following points:

Indicate for whom you are speaking. In most instances you will be acting as spokesman for a group. Be sure to make clear that the greeting or acknowledgment comes from all and not from you alone. Note the following excerpt from a speech by Theodore Roosevelt: "It is a pleasure to be here this afternoon to accept in the name of the nation the monument put up by your society to the memory of those who fell in the war with Spain. . . ." References to yourself or the group you represent should, of course, be modest.

Present complimentary facts about the person or group to which you are extending the courtesy. The emphasis in a speech of this sort should be upon the accomplishment or good qualities of the person or group you are greeting or whose gift or welcome you are acknowledging, rather than upon yourself or the group you represent.

Illustrate; don't argue. Let the incidents and facts which you present serve to illuminate and develop the importance of the occasion or the group you are addressing, but do not be contentious. Avoid so far as possible points of disagreement. Let the con-

tent of your speech serve to make concrete and vivid the thoughts which are already in the minds of your listeners. Suppose, for example, that a prominent judge were a guest at your local club. To argue about the red tape in legal procedure or the organized strength of criminal gangs would be in bad taste. Present, rather, incidents concerning the judge or his accomplishments which will show that you appreciate his prestige and personality, and are glad to have him with you.

Organization

THE NORMAL requirements of the speech for courtesy seldom include more than three of the steps in the motivated sequence, and at times only the satisfaction step, containing as it does the actual greeting, is required. Quite obviously no need step is included, for the very situation implies a consciousness on the part of the audience of the need for the performance of an act of courtesy; and quite as obviously no action is requested of the audience. The remaining three steps are arranged in somewhat the following fashion:

Attention step

A speech for courtesy may be opened by a reference to the occasion at which the speech is made, or by a brief pointed reference to the person or group addressed or to the group for which you are spokesman. When you are accepting a gift or an office, you may appropriately begin by referring to the donor of that gift or the group which has elected you to office. Such references at the beginning of your speech should be brief and should lead you directly into the—

Satisfaction step

The bulk of the speech is the performance of the act of courtesy for which the need is felt. The satisfaction step contains, therefore, the actual greeting or acknowledgment illuminated and amplified by one or more of the following points related to it:

(*a*) Complimentary facts about the host, or guest, or donor as explained previously.

(*b*) Facts about the group which you represent, indicating the warmth or extent of your greeting; i.e., the number of people who join with you in this greeting.

(*c*) Plans for the future giving tangible evidence of the practical nature of your hospitality or appreciation; i.e., plans made for the accommodation or entertainment of the guests welcomed, plans you as guest have for the period of your stay, plans you have for the use of the gift being accepted, or plans for the performance of the duties of the office you are accepting. (Note here that the speech made in accepting nomination for a political office is not properly a speech for courtesy, but a speech for action urging people to vote; hence, the technic employed should be that explained in Chapter 21 or 22, although some elements of courtesy would be included.)

Visualization step

In this type of speech, the function of visualization is to suggest anticipated pleasure in having the guests present, in being present as a guest, in using the gift and remembering the donors of it, or in performing the duties of the office. Many times, instead of forming a separate section of the speech, visualization is incorporated into the discussion of the various points included in the satisfaction step. Whether treated separately or combined this way, an expression of anticipated pleasure should always be included. (A caution should be listed here against referring to the monetary value of a gift accepted; such a reference is always in bad taste.) The speech should be closed at the end of the visualization step by a reiteration of the greeting or acknowledgment in an emphatic, sincere manner.

The organization suggested above is rather complete; not all the items listed will need to be included in every speech of courtesy. A student to whom a prize is awarded is frequently not expected to say more than "Thank you," or to show his appreciation by smiling. How many of the items included in this chapter will

need actually to be stated and how many may be silently implied varies with each situation. The sample speeches which follow will indicate how this selection may be made.

CALIFORNIA WELCOMES THE UNITED NATIONS[1]

An address by Earl Warren, then Governor of California, to the delegates assembled at the United Nations Conference on International Organization, held in San Francisco in the spring of 1945.

Attention step

MR. PRESIDENT, Ladies and Gentlemen: The people of California are highly honored by your presence. We are profoundly grateful to the United Nations for the unity which has pushed the war to a stage that makes timely such a Conference as is now being opened. We share with you the full realization of the importance and the solemnity of the occasion.

Satisfaction and visualization steps

You are meeting in a State where the people have unshakeable faith in the great purposes which have inspired your gathering. We look upon your presence as a great and necessary step toward world peace. It is our daily prayer that the bonds of understanding forged here will serve to benefit all humanity for generations to come.

We here on the Pacific Coast of the United States of America are fully aware of the special recognition you have given us. Ours is a young civilization, a civilization that has made its greatest development during the life-times of men now living. Many of you represent nations which are not only ages old, but which have for centuries been making the struggle for a better world, the struggle in which we are now all joined. It is a double compliment to us, therefore, to have our young and hopeful segment of the world chosen as the drafting room for a new era in international good will.

We recognize that our future is linked with a world future in which the term "Good Neighbor" has become a global consideration. We have learned that understanding of one another's problems is the greatest assurance of peace and that true understanding comes only as a product of free consultation.

This Conference is proof in itself of the new conception of neighborliness and unity which must be recognized in world affairs. The plan to hold this Conference was announced at Yalta—half way around the

[1]From the verbatim record of the Plenary Sessions of the United Nations Conference on International Organization in San Francisco, April to June, 1945. Printed on page 30-A of the copy published by the *United States News*.

world—only two and a half months ago. Yet, in spite of all the tragic events of the war, including the sad and untimely death of our own President, it opens today here in San Francisco on schedule and without the slightest interference with the greatest military undertakings in all history.

Unity has created the strength to win the war. It is bringing us ever closer to the end of world conflict. This same strength of unity, continued and cultivated here, can be made to develop a sound pattern of world affairs with a new measure of security for all nations.

It is in the spirit of neighborliness that we join you in advancing tolerance and understanding, the tools with which we are confident a better and happier world can be built.

Formal restatement

It is in expression of this spirit that I, as Governor of California, welcome you.

RESPONSE TO WELCOME[2]

This is the response made by Anthony Eden, Chairman of the United Kingdom Delegation to the United Nations Conference on International Organization. Note how Mr. Eden used his opening salutation to gain attention, and then immediately plunged into the response required to satisfy the implied need for courtesy; and observe how he compressed into three sentences the characteristics of such a speech.

MR. CHAIRMAN, Fellow Delegates, Ladies and Gentlemen: No more suitable setting could have been found anywhere for this assembly than the splendid city of San Francisco, one of the main centers of the United Nations war effort—San Francisco, whose confidence in the future is only equalled by its sense of comradeship today. Our deep gratitude, Sir, is due to the city itself and to the whole State of California, which with traditional hospitality has opened its gates to us, and also to the Government and the people of the United States who in a wider sense are our hosts at this momentous function. We thank you, Sir, and through you all those who have helped to organize this Conference, for the labor which they have given so generously in the common cause.

ACCEPTANCE OF HONORARY MEMBERSHIP[3]

The following remarks were made by Dwight D. Eisenhower, then the newly appointed President of Columbia University, in accepting an honorary membership in the Chamber of Commerce of the State of New York. These remarks served also as the opening for his prepared address on "Support for Western Europe" to that group.

[2] *Ibid.*, p. 31-A.

[3] From *Vital Speeches of the Day*, Vol. XIV, May 15, 1948, p. 461.

MR. PRESIDENT, Mr. Grimm, Gentlemen: I am keenly sensible of the great honor this Chamber has done me. And it is doubly welcome because this award—the priceless token of your honorary membership—comes to me so quickly after my own transfer to this city. It is a distinction I shall always treasure.

I could only have wished as I listened to the overgenerous remarks of Mr. Grimm that the people really responsible for the achievements for which I am honored today—for which I have often been so honored—could be here to hear them: The GI's, the officers, the Brass Hats—indeed, every single citizen of the United States, that each in his own sphere attempted to do his job in the late war.

SPEECHES FOR COLLATERAL STUDY

1. Dwight D. Eisenhower, "This Continent a Single Entity"—*Vital Speeches*, Vol. XX, December 1, 1953, p. 98 ff.

2. Adlai E. Stevenson, Address of Welcome—A. E. Stevenson, *Major Campaign Speeches of Adlai E. Stevenson* (Random House, N.Y., 1953), p. 3 ff.

3. William Faulkner, Speech of Acceptance—Harding, *The Age of Danger*, p. 397 ff.

4. Celal Bayar, "Our Common Convictions"—*Vital Speeches*, Vol. XX, March 1, 1954, p. 290 ff.

5. John F. Stevens, Response to presentation of the John Fritz Medal—Sandford and Yeager, *Business Speeches by Business Men*, p. 704 ff.

6. Theodore Roosevelt, Accepting a horse and saddle—O'Neill, *Modern Short Speeches*, p. 66.

7. William Green, Response to Toronto's welcome—O'Neill and Riley, *Contemporary Speeches*, p. 25 ff.

PROBLEMS

1. Find printed copies of at least one speech of welcome, one speech of response, and one speech of acceptance. Outline each; note in what way each employed the characteristic elements of content; and compare the organization of each with the plan proposed in this chapter.

2. Prepare a speech suitable for one of the following situations:
 - A. Welcoming a distinguished alumnus.
 - B. Welcoming the newly initiated members to an honorary society.
 - C. Responding to one of the welcoming speeches listed above.
 - D. Accepting an award for an athletic or scholastic achievement.
 - E. Accepting an office to which you have been elected.

CHAPTER 26 SPEECHES TO SECURE GOODWILL

Every speech, of course, seeks the goodwill of the audience; but the type of speech to be considered in this chapter has this object as its direct and primary aim. In a sense the goodwill speech is informative in character, telling as it does about the organization for which public support is sought; in another sense, its purpose is to convince or actuate, yet it must not be too argumentative—the appeal for direct support must be subordinated or even hidden. Paradoxically, the goodwill speech is an informative speech the object of which is to stimulate or convince—a sort of hybrid, combining the characteristics of two basic types of speech considered in Part IV. Goodwill speeches of this sort have within recent years begun to play an important part in the public relations of many business firms. More than eighteen hundred speeches of this type were made in one year by the representatives of a single large Chicago corporation. But business firms are not alone in this practice; schools, churches, clubs, and public institutions—all employ this technic for obtaining public support.

Typical situations appropriate for goodwill speeches

LUNCHEON CLUB MEETINGS present an excellent opportunity for such talks. Clubs of this sort offer an audience composed of leading men and women from all types of business and professional life. Meetings are semi-social in nature with the result that good feeling is practically guaranteed. Such groups are interested in civic affairs and in the workings of other men's businesses. To gain the support and goodwill of groups like this is relatively easy and extremely valuable. *Educational programs* are often arranged by school authorities, clubs, and religious organizations. Speakers are asked to talk about their profession or business and to explain to the young people in the audience what opportunities exist and what training is required. By tactful reference, goodwill may be secured for the particular organization you represent. *Special demonstration programs* are frequently presented by corporations and by university extension departments. For example, the county farm agent, referring to experiments which have been conducted at the state university, may show better methods of grading butter or of feeding poultry. Although the speech is primarily informative in character, the speaker does not allow the point to be lost that the experimental work was done by the university for the benefit of farmers such as those who make up the audience. *Conventions* sometimes offer similar opportunities for goodwill talks. Particularly when banquets and luncheons take place at such gatherings is this true. At a recent convention of bankers, for example, an official from an airplane manufacturing concern spoke on commercial aviation, showing its relation to banking. These are just four of many situations appropriate for goodwill talks.

The purpose

IT IS OBVIOUS from what has already been said that the primary aim so far as the speaker is concerned is to secure goodwill. But this is somewhat too simple a statement of the case. Although the

real purpose of the speech, this object must not be the *apparent* purpose. So far as the audience is concerned, the purpose must appear to be primarily informative (or sometimes persuasive: urging joint action toward a common goal). Moreover, in order to secure goodwill, the speaker must necessarily present information about his organization; he must get his audience to understand and appreciate it in order to secure goodwill for it. Thus, the purpose of the speech will be to present information about the speaker's profession or the organization he represents in order *unobtrusively* to secure support for it.

The manner of speaking

THREE TERMS—*modesty, tolerance,* and *good humor*—characterize the manner of speaking required on such occasions. The speaker quite naturally will be talking about his own vocation, and he must make that vocation seem important to his audience, but he should beware of bragging. Let the facts speak for themselves. Moreover, show a tolerant attitude toward others, especially toward competitors. The railroad representative who violently attacked the truck companies and bus lines gained more ill will than good, whereas a courteous attitude accompanied by a tactful presentation of the good things his company did would have been much more effective. Finally, exercise good humor. The goodwill speech is not for the crusader. Take the task more genially. Don't try to cram your talk down people's throats; instead, show so much good feeling toward your listeners that they will spontaneously respond to your manner of speaking.

Characteristics of content

ESSENTIALLY four things are characteristic of what you should say:

Present novel, interesting facts about your organization or profession. In one sense, a speech of this kind implies indulgence in a little gossip. Make your listeners feel that you are "letting them

in on the inside." Avoid talking about what they already know; but give them first-hand information about things that are not generally known.

Show some definite relation between your organization or profession and the lives of the members of your audience. Make them see of what importance your activities are to their prosperity or happiness. (Recall the connection made between aviation and banking mentioned above. This was done by showing the great saving brought about by the rapid transfer of commercial paper.)

Avoid too definite a request for their approval; assume that you have it already. Don't make the mistake of telling your listeners that they don't know anything about your organization and that you are trying to get their goodwill. Instead, suggest that they already know a good deal about it (if they don't, they will probably think they ought to) and then proceed as suggested above.

Offer some definite service. This may be in the form of an invitation to visit your plant or office, the distribution of samples or souvenirs, the offer of special accommodations to the members of this particular audience, or the suggestion that your organization will join theirs in attacking a common problem. The important thing is not *what* you offer them, but the impression you leave that you are at their service.

Organization

LET US see how these things can be molded into a well-rounded organization for a speech.

Attention step

The purpose of the beginning of your speech is to establish a friendly feeling between yourself and the audience and to arouse its curiosity about your profession or the institution you represent. You may gain the first objective by a tactful compliment to the group you are addressing, or a reference to the occasion that has brought you together. Follow this with one or two unusual facts or illustrations concerning your organization. For instance,

"Before we began the manufacture of automobile parts, the Lash Company confined its business to the making of carpenter tools. We succeeded so well that we almost went bankrupt! That was only thirty years ago. Today our export trade to foreign countries is over one hundred times as large as our total annual business in those days. It may interest you to know how this change took place." In some such way you may arouse curiosity.

Need step

Point out here certain problems which face members of your audience and with which your institution or profession is vitally concerned. Show, for instance, if you represent a railroad, the relation of transportation to community business. By so doing, you will create a feeling that there is a common ground of operation between the members of your audience and your work. Ordinarily this part of the speech will be relatively brief, and will consist largely of suggestions without much development except for an occasional illustration. However, if you intend to suggest joint action in meeting a common problem, the need step will require full development.

Satisfaction step

The meat of your speech will be contained in this step. Here is the place to tell the audience about your institution, profession, or business and what it does. You can do this in three ways:

By relating interesting events in the history of the institution. Pick those events which will demonstrate its humanity, its reliability, and its importance to the community.

By explaining the organization and operation of it. Pick out those things that are unusual or that may contain helpful suggestions for the members of your audience. This method often helps to impress upon them the size and efficiency of your organization.

By telling what your organization does. Explain its products; point out how widely they are used; discuss the policies upon which it is run (especially those which you think your audience will agree with or admire); point out what your company has

done for this particular community—payroll distributed, local purchases made, assistance in community enterprises, improvement of real estate. Don't boast, but see that your listeners realize the value of your work *to them.*

Visualization step

Your object here is to crystallize the goodwill that your presentation of information has created. Do this by giving your hearers a bird's-eye view of the importance of your work to them. Make a rapid survey of the points you have covered in your satisfaction step, or combine them in a single story or illustration. Or, to approach this step in the opposite direction, picture for them the vacancy that would be created if the organization you represent should leave, or the loss that would result if it failed. If you use the latter method, be careful not to leave the impression that there is any real danger that this will occur.

Action step

It is here that you make your offer of service to the audience. The plan which we have outlined above will have to be modified to suit the needs of your organization or profession and the occasion at which you speak. A speech may combine the characteristic goodwill approach with that used to convince—for example, the speech on page 524 ff. But never lose sight of one fact: indirectly, *you must demonstrate to your listeners that your work is of value to them.* See how this is done in the sample speeches.

WHAT THE UNITED NATIONS MEANS
TO THE UNITED STATES[1]

An address by Henry Cabot Lodge, Jr., United States representative to the United Nations, delivered before the Virginia House of Burgesses at Williamsburg, Virginia, on January 30, 1954.

Attention step IT IS A GREAT HONOR to be speaking in this historic place before this important audience. Here, in this old colonial capitol, are symbolized events which gave

[1]Reprinted from *The Department of State Bulletin,* February 15, 1954. Mr. Lodge's speech has been abridged by the author. Asterisks indicate where deletions have been made.

birth to this country—events which are still as fresh, as vivid, and as contagious as they were on the day that Patrick Henry, standing on this very place, spoke out fearlessly, eloquently, immortally against tyranny and the forces of tyranny. Every day that goes by sees brave men coming through the Iron Curtain at the risk of their lives in search of freedom because, like Patrick Henry, they prefer death to slavery.

Coming from Massachusetts, in whose State House also events took place which played a vital part in the forming of this country, and as one who has served in the Legislature of the Commonwealth of Massachusetts, I naturally have a deep appreciation of what it means to address the Legislature of Virginia. You are the authentic voice of the sovereign people, and anyone occupying the office which I now hold must count it a privilege to be able to report to you.

Need and satisfaction steps combined

Today, I ask you to look at the United Nations, to scrutinize its purposes, its achievements, its shortcomings, its utility, and its future promise—all with the utmost frankness. The times are far too serious for self-delusion. We must see this thing as it is—we must coolly appraise its value. We must ask ourselves the great question which we always ask ourselves in our official capacity as legislators: Is it good for America?

In bluntest terms, the United Nations is an international device whose primary purpose is "to save succeeding generations from the scourge of war" by developing enough strength to deter aggression and, if in spite of the United Nations it should occur, to repel it.

It was created by a charter, which was ratified by the Senate by a vote of 89 to 2 in 1945 at the close of the bloodiest war in history. It was invited to establish itself in the United States by a unanimous vote of the United States Congress and has its headquarters in New York City.

To promote peace, the charter created a Security Council of 11 members which has the power, subject to the veto of any one of its 5 permanent members, in case of aggression to issue action orders which are legally binding on all United Nations members.

It also set up a General Assembly, which cannot issue orders but has power to debate and to recommend. In the General Assembly each of the 60 member nations has one vote, regardless of size.

When the United Nations was founded, it was assumed that the great allies of World War II would stay together to keep peace. But the Soviet Union became hostile to the free world and, by its abuse of the veto, caused the Security Council to become less and less active, with the result that the General Assembly has become the busy place.

(A veto-proof method has at last been evolved for bringing a collective defense program into being by recommendations passed by a two-thirds vote of the General Assembly. When, as, and if aggression occurs in the future, we will no longer be paralyzed by the Communist abuse of the veto.)

This growth of the General Assembly is in many ways a sound development because a solid foundation for peace actually depends on two things: (1) the existence of common practical interests; and (2) the existence of a common sense of justice, which means a common sense of right and wrong and a common view of the relation of the individual to his government.

Until both of these things exist, those who insist on schemes for world union or world government do more harm than good because, like someone feeding fried potatoes to a newborn baby, they are trying to ram something down the throat of the world which it cannot digest. If any one of the 13 colonies, at the time of the American Revolution, had had a view of life as different from the rest of the world as the view of the Soviet Union is different from the free world today, there would have been no United States. The American revolutionists, unlike the people of the world today, all had the same general thoughts about the nature of man.

In the modern world there is already a growing knowledge that countries have many common practical interests. But the growth of a common sense of justice seems to come more slowly—and, as any effective scheme for world order depends on such a sense of justice, the essential first step is a world forum where issues can be debated and put to a vote and where world public opinion can develop. The General Assembly is thus a place where they "talk and vote"—just as they do in any democratic assemblage—because it is by talking and voting that you sometimes avert war, and it is by talking and voting that you build a world sense of right and wrong.

The 60 member nations of the United Nations are a sizeable majority of the world's nations and of the world's population. The General Assembly is, therefore, the indispensable first step—the necessary foundation for any future world order which mankind may wish to build. It is as far as we can go now. But we should go this far.

The United Nations is a place where:

...public opinion is developed—and public opinion makes things happen in spite of iron curtains.

...we can see what the Communists are doing in the war of ideas—and sometimes in other ways. Without it we could not see nearly as much.

...you can get authoritative reactions quickly on the state of opinion in almost any part of the world, which it would take days, if not weeks, to get otherwise.

...Americans can see how their American public servants are conducting the American side of the cold war. It therefore enables us to correct our mistakes more quickly and with greater sureness than we could do otherwise.

...the free world gets consolidated. Being free, the non-Communist nations naturally tend to go their own way and to drift apart. But sooner or later some Communist spokesman will make some statement that is so monstrous that you can almost see the free nations getting together before your very eyes. This more than counterbalances whatever advantages the Communists may get out of their propaganda.

...we have developed valuable allies—certainly not as many as we should have liked. But, equally certain, whatever allies we have are welcome and are that much clear gain.

...six of the member nations are peoples who were under alien control when the charter was signed. Of the 800 million people in the free world who were dependent 10 years ago, some 600 million—or three-fourths—have won full independence since 1945. The newly independent countries which belong to the United Nations include India, Pakistan, Burma, the Philippines, Indonesia, and Israel.

...representatives of nations can meet without formality to settle disputes. Those who want to divide and rule are impeded, for this is a hard game to play when the entire free world is looking on.

...the threat of war in Iran in 1946, due to pressure of Russian troops, was moderated and gradually extinguished.

...the initiative was taken, with substantial American backing, to prevent Communist encroachment on Greece in 1947.

...open warfare over Kashmir between India and Pakistan was stopped.

...the advent of Israel into the family of nations was determined and an end put to a bloody war in the Holy Land, although the situation is still dangerous.

...working with the Netherlands and the Indonesians, full independence was given to the 76 million peoples inhabiting Indonesia.

...part of the free world was organized to repel the bloody aggression in Korea, which threatened the whole free world—and not only in Asia.

...the Kremlin has a real headache in the United Nations. They cannot control the United Nations; they cannot break it up; they dare not leave it.

The United Nations is not a world government. It cannot impose a tax of any kind. It cannot draft a single soldier—from any country for service in Korea or elsewhere. Its charter specifically prohibits its intervention in domestic matters (article 2, paragraph 7). Your representative at the United Nations is called Ambassador by act of Congress, for the simple reason that he represents a sovereign state and not a political subdivision. It would, of course, be a manifest absurdity to give the large and small states each one vote in a body which had the powers of a government.

It is not a heavy burden on the United States taxpayer—16 cents per citizen in Year 11 of the Atomic Age. This is less than half of what is spent for the sanitation of the city of New York, or one-fourteenth of what is spent for cigarettes. The amount spent, according to the New York *Times* figures, by the United Nations, foreign delegations, and secretariat members living in New York far exceeds our annual contribution to the United Nations and the specialized agencies.***

It does not threaten the destruction of our Constitution because, as the Supreme Court has said, "the treaty making power does not extend as far as to authorize what the Constitution forbids." There is only one organ of the United Nations which can take action which is legally binding. That is the Security Council and there the United States is completely protected by the veto. None of the other things the United Nations can do are anything but recommendatory.

It is not a nest of Communist spies, because there is nothing to spy on in the United Nations—which is why the Soviets haven't even filled their quota of employees. No United States citizen employed by the United Nations has ever been prosecuted for espionage. Every United States citizen employed there will within a few months have been screened in accordance with a Civil Service Commission-FBI plan. With so many good Americans to choose from there is no justification whatever for employing a single American in the United Nations who is a Communist.

It is not a snare which dragged the United States into the Korean war. The United States took the initiative in getting the United Nations to take action against the Communist aggressor in Korea.

It is certainly not a device which has had an unbroken record of successes. Far from it. It did not prevent the Communist victory in China. Neither did the United States. Communist successes in other parts of the world have taken place in spite of the United Nations. Yet it not only survives but actually functions helpfully, though imperfectly, in spite of the fact that the Communist bloc is in a cold war with the rest of the world.

The need for the United Nations is sure to grow as rapidly as science progresses. Today, none of the 60 nations comprising the United Nations is able to maintain itself alone—except for the Soviet Union, which does it by harsh slave labor. The United States cannot exist without supplies far in excess of what we produce here. If we were denied as few as 20 essential materials we would be completely crippled economically. The whole of North America, with guided missiles and atomic weapons, can be crippled militarily. Maybe it was possible to get along without a place like the United Nations in the days when the 4½ day boat to Europe was the quickest way to travel across the seas, although even in those days we got into two world wars. But a place like the United Nations is as necessary now in international politics as an airport in international travel.

It is perhaps because of this need that the United Nations, with all its faults, has been able, more than any other body in modern history, to organize peace and security—in spite of the great threats to peace and security at large in the world.

This is, undoubtedly, why war would be inevitable if the United Nations disappeared.

If war came in spite of the United Nations, it would then be the indispensable instrument for repelling the aggression—which is probably one reason why the Communists don't leave it.

This explains why men of good will throughout the world would be straining every nerve to create even the imperfect device which we have now if the United Nations did not exist.

Therefore there is a need for the United Nations, a need as real as the yearning of mankind no longer to send its sons off to slaughter.***

Here Mr. Lodge presented facts to answer three common criticisms of the U.N.

Many persons had the idea at the end of World War II that the United Nations would be an automatic peace producer—that a few gifted lawyers scattered around the world would draft a charter; that this charter would be ratified by the nations; that a handsome building would be erected; and that then the world would have an automatic device for peace.

The truth is that there is no automatic device for peace. If the United Nations is as automatic as a burglar alarm, it is doing well. But what happens after the bell rings is up to the members, and you will get results solely in proportion as you contribute. In the grim struggle for peace, the payments which must be made are not merely in money; they are chiefly in the service of men. In the face of something as

critical as an impending war nothing less than human muscle, human hearts, and human service will do the job.

Rather than draft a charter and then look for troops it might have been more logical at the time for the nations to have earmarked the troops and then drafted the charter. But history is not always logical and we do progress.

In the struggle for peace, as in every other human endeavor, the success of the struggle depends directly on how hard you work, how deeply you sacrifice, how sincerely you care, how much in the service of your sons you are willing to put in. No amount of diplomatic nicety and verbal courtesy can alter this fact, and the future of the United Nations is bound up in it.

The United Nations is a place where the nations of the world may take whatever collective action they are at any given moment capable of taking. Such a place is a vital necessity.

Visualization and action steps combined

While the need for the United Nations is as strong and as steady as the human yearning for peace, its future success depends entirely on the extent to which its members support it. It is up to them. They can drop it impatiently and destroy it because it had not brought the millennium, or they can kill it by failure to support it. Or, like the Wright brothers with their first airplane in 1903, they can perfect it and transform it into something which will make future generations forever grateful that we in the 1950's had the patience and the foresight to make this beginning.

For Americans the United Nations is not only a place to promote peace, it is the greatest single place in which to develop partners who, valuing their own freedom, will fight to defend it whenever it is attacked and thus, on a basis of mutual respect, help us in our struggle to survive. For a nation like the United States, which has most of the world's wealth and only 6 percent of the world's population, the conclusion must be obvious that we cannot have too many partners to help us carry the load of combat.

The United Nations is primitive; it is evolutionary; it has not brought, and will not bring, the millennium. But it is useful; its cost is small; it is an intelligent first step; it stands between us and international anarchy. It thus stands between us and World War III or the extinction of human freedom—or both. Finally, it represents another important step in man's long march toward freedom—a march with so many impressive associations with this historic city and this historic House of Burgesses.

THE INSURANCE SIDE OF HIGHWAY SAFETY[2]

An address by Jesse W. Randall, President of the Travelers Insurance Company, delivered before the Eastern Conference of Motor Vehicle Administrators, Hartford, Connecticut, May 25, 1948.

Attention step

I WAS HAPPY to receive this invitation to address the Eastern Conference of Motor Vehicle Administrators for more reasons than one. First, and I am speaking now for the entire insurance industry in Hartford, there are many activities which you commissioners and we insurance men have in common. We are tremendously interested in the work you are doing and I feel that you should be more familiar with our safety activities. A frank discussion of some of our common problems ought to be enlightening to all of us.

Second, and I am now speaking for my own Company, The Travelers, I have long been in your debt. Since the early 'thirties when you were getting your Association started and we began our annual compilations of traffic accident data, we have been turning to you gentlemen for statistics we needed and they have been promptly forthcoming. We hope that the compilations we have made of your facts and figures have, in turn, proved useful to you. Through the years we have leaned on you heavily and if at times you thought we were being persistent, you have never shown it. You have never let us down. Being here this evening gives me an opportunity I have long awaited to say: Gentlemen, thank you very much!

Need and satisfaction steps in parallel

The administration of the motor vehicle laws in any State or Province represented here tonight is big business in every sense of the word. It is big in the amount of cash involved, big in the number of personnel involved, and enormous in the responsibility involved. True, many phases of it are drab and routine: the issuance of licenses, the distribution of plates, the collection of fees. Because it is big business it requires hard-headed businessmen to make a success of it; yet in these days the motor vehicle commissioner must be a safety man. You are demonstrating every day your ability to handle this double-barreled job.

Much of our work is also drab and routine. We sell policies, collect premiums, and pay losses. It sounds just as simple as that—to the layman.

But above and beyond all the routine, you men have a greater mission and that is why you were selected to shoulder one of the

[2]From *Vital Speeches of the Day*, Vol. XIV, June 15, 1948, pp. 514-517.

heaviest burdens any state has to carry. It is yours to decide whether any particular individual within the boundaries of your state may be granted the privilege of owning and operating a motor vehicle. It is yours to direct, in a large measure, *how* he will operate a motor vehicle. It is within your power to take this privilege away from him. That, gentlemen, is a responsibility that few men have—or would have the capacity to handle.

And above and beyond all the routine of selling policies, collecting premiums and paying claims, insurance also has its human side. We are not only concerned with the payment of losses; we are even more concerned with preventing smash-ups, deaths, disasters, accidents and conflagrations, thus helping to reduce the needless pain and suffering and the heartaches of survivors to say nothing of the monetary loss. That, too, is a heavy responsibility, and we are always aware of it.

Yes, the insurance industry and the administrators share a joint responsibility to society. An important point to keep in mind is the fact that automobile accidents not only affect those companies writing automobile insurance but they likewise affect companies writing life, accident and compensation insurance.

The story of automobile accidents since V-J Day has been reflected in the nation's hospital records, on its police blotters, in its courts, in its auto repair shops—and in its cemeteries. It is not a pretty story.

To the casualty insurance companies it has been a story of higher and higher automobile rates and still unfavorable loss ratios; in short, red ink. But what is red ink to the insurance industry is red blood to the public. Unfavorable loss ratios and higher rates are the cold business results of deep personal tragedies—deaths, injuries, and smashed automobiles. I want you gentlemen to know that the insurance industry is aware of that fact. Walter G. Cowles, a pioneer casualty insurance man and long a vice-president of my Company, once said: "An accident prevented is a benefaction; an accident compensated, an apology." That, I think, expresses the philosophy of most enlightened insurance companies today.

As early as 1860 a group of industrialists right here in Hartford decided to start an inspection service for steam boilers with the thought that such regular inspection might keep them from blowing up. Being Hartford men they guaranteed their service with insurance. There, eighty-eight years ago, was the first stirring of a safety consciousness on the part of the insurance industry. Oh yes, the profit motive was present, but consider how humanity has benefited from this safety service.

I need not dwell upon the yeoman service the life insurance companies have given the public in the prolongation of human life through their research into diet, sanitation, allergy and a host of other subjects. I need only remind you briefly that at the turn of the century fire was far more of a scourge to our nation than it is today, comparable then to that of automobile accidents today, and the fire insurance companies had a great hand in bringing this national affliction within control.

It is history now that since 1913, when workmen's compensation laws were generally enacted in this country, the fatality rate among workers has been cut by two-thirds. I say to you pridefully that the insurance companies have led the way in this activity which has saved thousands upon thousands of lives and which, because the lives saved were those of bread-winners, has prevented the breaking up of thousands of homes.

Yes, even before the automobile, with which we are concerned tonight, became a factor in our modern civilization, the insurance industry was vastly interested in accident and loss prevention. In fact, the advertising records of the Company with which I have spent my business life contain a bitter attack on carelessness in the operation of railway trains as far back as 1871.

And we, The Travelers, have been at this automobile safety business for a good many years, too. We published our first traffic safety booklet in 1915 under the quaint title: "How to Motor with Safety in Pleasure Type Cars" and we have printed more than twenty million others since then. Other companies have joined the movement and our good neighbors, the Aetna, have produced many excellent motion pictures and testing devices. But in addition to our individual efforts there has been a collective activity of which we are collectively proud. It is not generally known that since 1922, or for a period of twenty-six years, the stock casualty companies, members of the Association of Casualty & Surety Companies, have strongly backed, with money and talent, the development of the automobile safety movement.

From 1922 through 1937, these companies provided annual grants which financed most of the work of the Education Division of the National Safety Council. They have made possible practically all of the graduate research fellowships in the field of safety through grants to the universities. Since 1930 they have maintained an education staff and they were pioneers in the introduction of driver education into the high schools. Since 1938 they have maintained the Center for Safety Education at New York University, which has had enrolled 6,500 teachers, safety engineers, and school supervisors. Safety experts employed by the companies have been active at every national conference

designed to promote traffic safety, including this one. Many of you men here have had the benefit of their experience and knowledge. The Center, for instance, worked with your host Commissioner, Colonel Watson, in conducting the very successful Connecticut Drivers' Clinic here in March.

Insurance agents, too, have backed up their Companies' efforts with activities of their own. Currently they are launching a nation-wide contest which pits local insurance agent boards against one another to see which conducts the most effective accident prevention program.

Disturbing as the accident situation is today, I shudder to think what it might be were it not for these efforts and the fine work of your departments. I venture to say that we would now be counting the annual motor vehicle fatalities in the hundreds of thousands instead of the tens of thousands, and surely automobile insurance would be a much higher priced article than it is.

The subject of automobile safety is broad, but where your interests and ours are concerned it can be narrowed down sharply. Let us talk about our most important problem—the driver.

If all the drivers on the roads were as careful, competent and law-abiding as the top 80 per cent, most of our troubles would be over. You could dispense with your Hearing Boards, we could throw away the red ink, and we would all sleep more easily at night. It is that troublesome 20 per cent that I would like to talk about tonight.

Who are they, these operators who, though in the minority, make the roads hazardous for themselves and the law-abiding majority? And what are we going to do about them?

In our experience, as I believe you have found them to be in yours, they are:

1. The younger driver.
2. The drinking driver.
3. The accident-prone driver.
4. The reckless driver.
5. The speeder.

Here Mr. Randall went on to discuss each of these five dangerous drivers, and to suggest what joint action could be taken by insurance companies and state officials.

His conclusion follows:

These, then, are the trouble-makers: the young drivers, the drinking drivers, the accident-prone drivers, the reckless drivers, and the speeders. The young drivers, of course, are going to mature and we must bear with them and try to teach them. But the others—and I repeat they are

in the minority—present a problem to society. It isn't fair to burden the majority with the hazards and expense incurred by the minority.

Visualization step Just so long as the accidents caused by these vexatious few have to be counted into the experience rating for your state, just so long are you gentlemen and all the other good drivers going to have to dig down for extra dollars when your insurance premiums come due. . . .

The motoring public, by its own actions, helps make its own rates. So do you commissioners. Automobile accidents *can* be reduced—and the extent to which they *are* reduced as a result of better law observance and better law enforcement—and better motor vehicle administration, if you will—is going to govern to a tremendous extent the trend of future rate revisions.

Action step Let us not rest on our laurels because we have accomplished some small reduction in traffic *fatalities.* Fatalities alone provide a poor index of safety progress. As long as personal injuries—who can deny that many of these injuries are worse than death?—as long as personal injuries are on the increase, *and they are,* we still have a big job on our hands. You cannot do it alone and we cannot do it alone, but together we can lick this common problem of ours.

SPEECHES FOR COLLATERAL STUDY

1. Liaquat Ali Khan, "A Century of Great Awakenings"—Liaquat Ali Khan, *Pakistan, The Heart of Asia* (Harvard University Press, Cambridge, 1950), p. 227 ff.

2. Robert Ramspeck, "Watch Your Aim"—*Vital Speeches,* Vol. XVIII, December 15, 1951, p. 152 ff.

3. Winston Churchill, Address to the American Congress—*Congressional Record,* Vol. 87, Proceedings for December 26, 1941. Printed also in *Representative American Speeches, 1941-1942,* edited by Baird, p. 19 ff.

4. Walter S. Gifford, Address before the Bond Club—Sandford and Yeager, *Business Speeches by Business Men,* p. 297 ff.

5. Mason M. Patrick, "The World from Above"—Sandford and Yeager, *op. cit.,* p. 432 ff.

6. H. F. Guggenheim, "Aviation and the Americas"—Sandford and Yeager, *op. cit.,* p. 289 ff.

7. Haley Fiske, "Common Aims of the Light and Power Industry and Life Insurance"—Sandford and Yeager, *op. cit.,* p. 341 ff.

8. Margaret Hayden Rorke, "Color in Industry"—Sandford and Yeager, *op. cit.*, p. 356 ff.

9. S. F. Ferguson, "Clocks and the American Clock Industry"—Sandford and Yeager, *op. cit.*, p. 364 ff.

10. See current issues of *Vital Speeches.*

PROBLEMS

1. Make a list of twenty specific local occasions at which goodwill speeches might be made.

2. In the sample speeches printed at the end of this chapter, or in some other printed goodwill speech, indicate how each of the four special characteristics of content was incorporated. In particular, note how the problems of the audience were related to the organization represented by the speaker.

3. Prepare a speech to secure goodwill for some firm, institution, or organization with which you are familiar, suitable for presentation before:

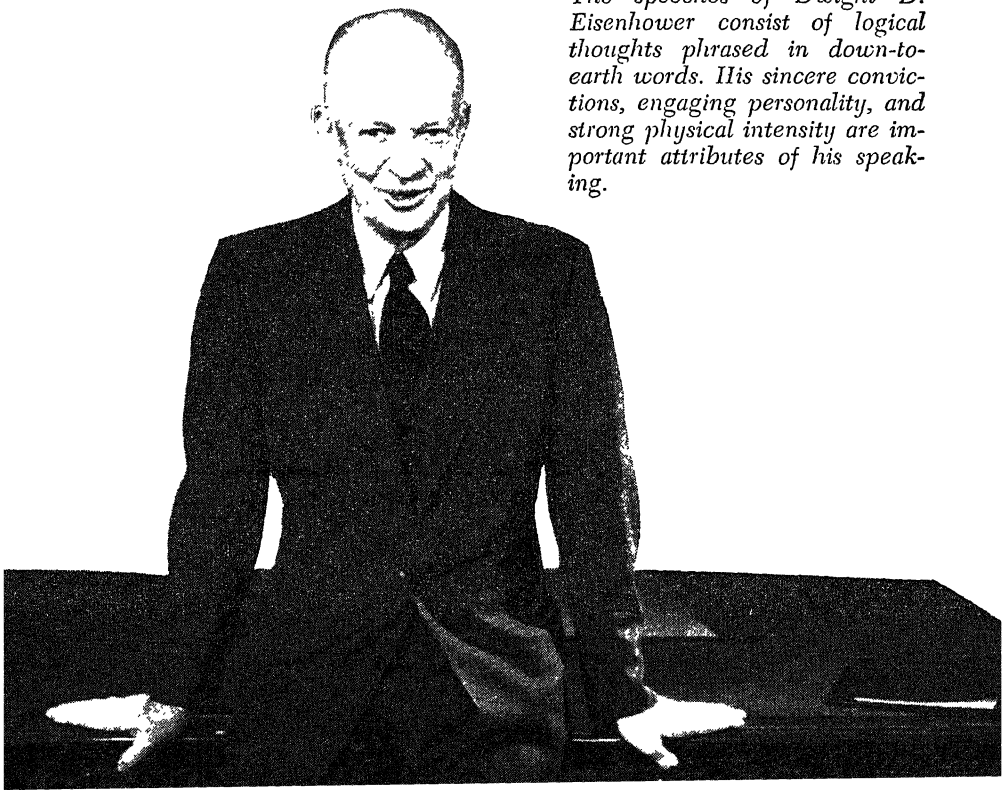
A. The county farmers' institute.
B. One of the local luncheon clubs.
C. The parent-teachers association.
D. A convocation of students.
E. A convention of dentists, doctors, or some other professional group.

WHEN PRESIDENTS SPEAK

When the president of the United States speaks, America listens. His words may warn of impending crises, settle problems, and create confidence. As national spokesman, the president is called on to make many types of public speeches and to speak on many occasions.

All of the four presidents pictured here were successful in winning audience approval. Each was an effective public speaker with different ideas, personality, style, and delivery; yet each possessed common traits of integrity of character, clarity in the use of organization and language, ability to speak extemporaneously, and understanding of and responsiveness to his listeners' needs and desires.

Although a president must be unusually active as a public speaker, he is only one of countless persons who make many of the kinds of speeches discussed in Parts 4 and 5 of this book.



The speeches of Dwight D. Eisenhower consist of logical thoughts phrased in down-to-earth words. His sincere convictions, engaging personality, and strong physical intensity are important attributes of his speaking.



Herbert Hoover speaks with sincere dignity. His speeches are well organized and concrete and are expressed in direct, clear language.



Possessing an unusual skill in the use of vivid language and speaking in a warm, enthusiastic manner, Franklin D. Roosevelt (above) caught and held the attention of his listeners on every occasion. When speaking extemporaneously, Harry S. Truman (below) is a decisively aggressive, forceful speaker who punctuates his speeches with humor, sarcasm, praise, concrete evidence, and descriptive expressions.





SPEECHES OF TRIBUTE

On many occasions one wishes to pay tribute in public to another's personal qualities or achievements. Such occasions range all the way from the award of a trophy after a contest to the eulogy given for one who has died.

Typical situations

THE *Eulogy.* Memorial services to pay public honor to one who is dead will usually include a speech of tribute. Occasionally a speech of this kind is given years after—witness the many speeches on Lincoln. More often the speech concerns someone personally known to the audience.

Dedication. Memorials, in the form of buildings, monuments, libraries, etc., are sometimes set up to commemorate the life of some outstanding personality. At the dedication it is appropriate that something be said in honor of him to whom the memorial is dedicated.

Farewell. When an executive with whom a group of men have long been associated leaves to enter another field or when anyone

generally admired is about to leave the community or the office which he has held, the opportunity is frequently taken to express public appreciation of his fellowship and work.

Presentation. In the situation just mentioned, the one who is leaving is sometimes presented with some tangible token of remembrance. There are times, of course, when a gift is presented to someone who is not leaving. Here again, the speech made in presenting the gift expresses the admiration of the group for the man.[1] Moreover, an award may be given to the winner of some competitive activity, and a tribute paid to his success in this particular endeavor. Awards are usually made by superiors to their subordinates, whereas gifts are most frequently given by subordinates or associates to those above them or in similar position.

Nomination. When a man proposes his fellow for office, it is customary to pay tribute to him in order to show his fitness for the position. In all fundamental respects, a speech on such an occasion is similar to the others; yet there are some important points upon which the nomination speech differs so much that its organization will be taken up separately at the end of this chapter.

The purpose

THE BASIC purpose of a speech of tribute is to secure appreciation of the commendable traits or accomplishments of the person to whom tribute is paid. If you can get your audience to feel deeply the essential worth or importance of the man, you have succeeded. But you may go further than this. (*a*) You may, by honoring him, arouse deeper devotion to the cause he represents. Did he give all he had for his company? Then strive to impart depth to the loyalty of your audience to the company for which he worked. Was he noted as a friend of boys? Then arouse a feeling that boys' work deserves your audience's support. But in addi-

[1]Some writers have included speeches made in the act of presenting gifts or awards under the heading of Speeches for Courtesy. Since such gifts are usually made because of the merit of those to whom they are presented, this type of speech is in reality a speech of tribute.

tion to all this, you may (*b*) create a desire in your listeners to emulate him. Make them want to follow in his footsteps, to develop the same virtues, to achieve the same renown.

The manner of speaking

A FAREWELL banquet usually mingles an atmosphere of merriment with a spirit of sincere regret. Memorial services, the unveiling of monuments, and the like are on the whole quite dignified and formal, while the awarding of prizes usually takes place at a time when enthusiasm is the keynote. Regardless of the general tone of the occasion, however, avoid high-sounding phrases, bombastic oratory, obvious "oiliness"; these things will kill the effect of a speech of tribute more quickly than anything else. A simple, honest feeling of admiration expressed without the attempt to be flowery is most likely to be appreciated.

Characteristics of content

TOO OFTEN speeches of tribute are mere enumerations. Many speakers do nothing but name the items concerning a man's life, accomplishments, or club membership. Such a speech is little better than an obituary. Remember the impossibility of telling everything about a man in the brief time during which you are to speak. Pick out a few things and emphasize them. Focus the content of your speech on one of three things:

Dominant personal traits. Select the aspects of the man's personality which are outstandingly worth admiring and then relate incidents from his life or work which will bring these before your audience. Show how they influenced his decisions, impressed others, or enabled him to overcome obstacles.

Outstanding achievements. Pick out a few of his most successful accomplishments. Tell about them in detail to show how important they were to others, and how influential he was in securing results. Let your speech say, "Here is what this man has done; see how important it is."

Influence upon his associates. This is not much different from the other two except in the point of view taken. In showing what his influence has been, you will quite naturally mention his personal traits and achievements. The difference lies in the point of emphasis. The importance of many men lies not so much in any one or two traits or any material personal accomplishment as upon the influence they have had upon the lives of their fellow men or upon the course of events.

Keep in mind, however, that the three methods outlined above are not mutually exclusive. Every speech of tribute will contain all three of these characteristics to some extent. In the interest of unity and effect upon the audience, however, emphasize only one of the three, using the other two in subordination to that one.

In developing the points you have chosen to emphasize, beware of complicated statistics and of long enumerations. Do not name organization after organization to which the man belongs. What few things you do tell about, narrate in an interesting, human way. After all, you are telling about a man, not a machine. You are not engaged in giving a technical report upon his output, but in relating characteristic events in his life. Let each event you talk about become a story, living and personal. Only in this way will you get your audience to admire the *man.*

Organization

ORDINARILY you will have little trouble in getting people to listen when you begin speaking on such an occasion. Those present already admire the man about whom you are to speak; they are curious to know what you are going to say about him.

Attention step

Thus your task is to *direct* the audience's attention toward what you consider important. To do this:

1. Make a straightforward, sincere statement of the commendable traits, achievements, or influence which make the man worthy of tribute. Or—

2. Relate some incident from his life in which you can point out these dominant traits, etc. Or—
3. Relate an incident showing the problems he has faced, and thus lead directly into the need step.

Need step

The speech of tribute contains no real need step in the sense of demonstrating a problem confronting the audience. The sense of satisfaction to be created by the tribute paid in the following step may be heightened, however, by pointing out here the obstacles which have confronted the one to whom tribute is being paid. In a sense you thus identify your listeners with him and cause them to feel sympathy with his needs and problems. Point out in this step, therefore, the obstacles which have confronted him, the opposition he has had, the difficulties that have been in his way, the handicaps he has had to overcome. This serves to throw into sharp relief his traits or achievements. Theodore Roosevelt's energetic career, for example, becomes the more noteworthy when contrasted with his sickly physical condition in childhood.

A slightly different method is that of pointing out, not the *personal* problems of the one to whom tribute is paid, but the problems of the organization which it was his *official* responsibility to meet, or in a still larger sense the problems of society which his accomplishments helped to solve. Thus, the former serious threat of diabetes may serve to precede a tribute to the men who isolated insulin.

Satisfaction step

The largest part of your speech will be contained in this step. Here the tribute is actually p[illegible]id. Relate incidents which show how this man or woman met[illegible]e problems, personal or public, which you have outlined in th[illegible]ed step. In doing this, be sure to demonstrate one of three th[illegible]:

1. How his personal traits [illegible]de it possible for him to deal successfully with these p[illegible]ems.

2. How great were his achievements in spite of the obstacles that confronted him.
3. What important influence upon others he has had while dealing with these problems.

Visualization step

In the preceding steps you will have impressed upon your audience individual traits or achievements one at a time. In this step try to bring all these together so that your audience may get a vivid portrait of *the man or woman as a whole.*

Introduce an apt quotation. If you can find some bit of poetry or literary description which just fits the man or woman to whom you are paying tribute, introduce it here. If you use this method, however, commit the passage to memory so that you do not falter, and beware that the quotation is not too flowery.

Draw a picture of a world (community, business, etc.) of such persons. Suggest how much better things would be if there were more persons with similar qualities.

Suggest the loss which the absence of this person will bring. Show vividly how he will be missed. Be specific: "It's going to seem mighty strange to walk into the office and know that J. B. isn't in that room behind the glass door."

Action step

Frequently, no action step is used. When it is, the close of your speech will vary with the occasion somewhat as follows:

Eulogy. Suggest that the best tribute the audience can pay this person is to live as he did or carry on what he started.

Dedication. Suggest the appropriateness of dedicating this monument, building, etc., to the person discussed, and express the hope that it will serve as a stimulus for others to emulate his accomplishments.

Farewell. Extend the best wishes of those you represent to him who is going away, and express a determination to carry on what he has begun.

Presentation. Present the gift as a token of your appreciation.

(Don't talk about the gift—talk about the loyalty and admiration it represents. After all, it's not the gift but the sentiment that counts on such occasions.)

Award. Congratulate the winner, present the prize, and express the hope that he will continue in his achievements.

Remember that what has been said above is not the speech but merely a skeleton of it. Fill it in with living, illustrative material, and suit it to the mood of the occasion.

Nomination: a special form

THE NOMINATION is a special type of speech for tribute. Here your primary purpose will be to get the man nominated or elected; the tribute will be secondary, used as a means of securing approval of him. Your manner of speaking will generally be less formal and dignified than when giving other speeches of tribute. It should be businesslike and energetic. In general, the content of your speech will follow what has already been said, though the illustrations should be chosen with the purpose of showing the nominee's qualifications for this particular office. Fundamentally, this is a speech to actuate through conviction, but it has special requirements. Organize the speech as follows:

Attention step. Announce that you are going to nominate a man for this office.

Need step. Point out the qualifications the nominee will need. Enumerate the problems that will face him, or those problems facing the organization with which he will have to deal.

Satisfaction step. Present evidence that your nominee has the necessary qualifications. Emphasize especially his past experience with similar duties, and the policies to which he has adhered.

Visualization step. Picture the probable success of his term in office, and the value the organization will derive from it.

Action step. Formally place his name in nomination and urge your audience to vote for him.

Obviously enough, not all nominations need to be supported by a speech. More often than not, the person nominated is well

known by the audience, and his qualifications appreciated. The mere statement "Mr. Chairman, I nominate John Citizen for the office of treasurer" is all that the situation requires. The organization outlined above is recommended not for purely routine nomination, but for those special occasions when more definite tribute is needed to support the nomination.

In political conventions a man's name is often withheld until the very end of the nominating speech to avoid premature "demonstrations." This practice is not good elsewhere. Everyone guesses who the man is before the end of the speech, and the device is too obviously a mere trick of rhetoric. Frequently, the man is named at the very beginning of the speech in the attention step. This is good practice if the audience is already favorable toward this man's nomination. But if there is some doubt about the attitude of the audience, wait till the satisfaction step. In this way unnecessary hostility may be avoided by showing the particular fitness of the man before he is actually named.

In the speeches which follow you will find many of the ideas presented in this chapter illustrated.

ADDRESS AT THE GRAVE OF FRANKLIN D. ROOSEVELT[2]

Address by William O. Douglas, Associate Justice of the United States Supreme Court, at Hyde Park, New York, May 30, 1948. Observe how this address, avoiding a long enumeration of detailed accomplishments, cuts through to emphasize, with unity, brevity, and dignity, the underlying personal traits to which tribute is paid.

Attention step THE HEMLOCK HEDGE that surrounds his grave sets it apart as a quiet place of meditation, consecrated to earth and sky. It is a shrine for ordinary people the world around. Here they will come to make their pilgrimage and to bow their heads in thanks that the mind and heart of Franklin Roosevelt were dedicated to humanity.

Need step The men and women who come here will recapture for a moment the precious sense of belonging that Roosevelt gave them. The sense of belonging is important to man.

[2]From *Being an American* by William O. Douglas (John Day Company, N. Y., 1948), pp. 87-88.

The feeling that he is accepted and a part of the community or the nation is as important as the feeling that he is a member of a family. He does not belong if he has a second-class citizenship. When he feels he does not belong, he is not eager to assume responsibilities of citizenship. Being unanchored, he is easy prey to divisive influences that are designed to tear a nation apart or to woo it to a foreign ideology.

Satisfaction step

Franklin Roosevelt, like no other public figure in our history, was alive to this fact. And he knew how to fashion from it a positive and cohesive force in American life. He was in a very special sense the people's President, because he made them feel that with him in the White House they shared the Presidency. The sense of sharing the Presidency gave even the most humble citizen a lively sense of belonging, a keen feeling that he was an important part of a vital and vibrant system.

Roosevelt was acutely aware of the sorrows, perplexities, burdens, and fears of the common man. By his conquest of suffering and despair he removed forever from the American vocabulary the words "handicapped person." Moreover, he had a great appetite for ideas—and none was too startling or explosive to be unwelcome. He was a magnet for new ideas. Hence they flowed in from all sections of the country. His quick perception and sixth sense also drew from the minds of people ideas which the authors themselves had not yet matured. Thus did Franklin Roosevelt draw upon the energies and enthusiasms of the common people. Thus did they in fact as well as in feeling share the experience of leadership. As a result, no enterprise in history had more partners than his great crusade to make crusading practical.

Visualization step

So it was that men and women from every walk of life felt they were members of a great family. So it was that they wept when he died. And so it is that they will come to his shrine as long as America lives and there in the solitude of his grave pray for strength. For they know from the life and works of him who sleeps there that faith and love can work miracles—that faith and love can make even the lowliest of men noble.

ADDRESS AT THE UNVEILING OF THE STATUE OF LINCOLN[3]

Address of David Lloyd George at the ceremonies in Westminster Abbey upon the unveiling of the Saint-Gaudens statue of Lincoln, July 28, 1920. This is another example of the lofty and dignified type of tribute

[3]From *International Conciliation*, November, 1920 (No. 156), p. 497 ff. Reprinted by special permission of the Carnegie Endowment for International Peace.

expressed at ceremonial occasions. The preceding speaker had described Lincoln's lowly origin and the grave problems he had been required to face. The speech below is in contrast, showing the great character and accomplishments which developed to meet those conditions.

Attention step I HAVE ONLY a very few words to add to the extremely fine and eloquent address with which our distinguished visitor has fascinated and thrilled us. In a few moments we shall see unveiled before our eyes a presentment in bronze of the best-known historical face in the Anglo-Saxon world—in fact, one of the few best-known faces in the whole world. On behalf of the people of this country—and I think I may also say on behalf of the people of the British Empire—I accept with gratitude this fine statue, by a brilliant American sculptor, of a great leader of men. I doubt whether any statesman who ever lived sank so deeply into the hearts of the people of many lands as Abraham Lincoln did. I am not sure that you in America realize the extent to which he is also our possession and our pride. He was in many respects the most remarkable man of his day. If you look at his portraits, they always give you an indelible impression of his great height. So does his life. Height of purpose, height of ideal, height of character, height of intelligence. Amongst many notable men who filled the stage in that day, he was the tallest of them all. His figure stands out now, towering above his tallest contemporaries.

Satisfaction step In many respects he was taller than even the great events in which he took a directing part. The preservation of the American Union, the emancipation of the slaves, are notable events in the world's history, and any man who took the leading part in those events, as he did, would have won for himself enduring fame; but, reading the story, I feel that the personality of Abraham Lincoln and his statesmanship are in some respects even greater than those colossal events. His courage, his fortitude, his patience, his humanity, his clemency, his trust in the people, his belief in democracy—and, may I add, some of the very phrases in which he gave expression to those attributes—will stand out forever as beacons to guide troubled nations and their perplexed leaders. Resolute in war, he was moderate in victory. Misrepresented, misunderstood, underestimated, he was patient to the last. I know why his face appeared to become sadder as the years of the war rolled past. There were those who thought he ought to have shown his abhorrence of war by waging it half-heartedly, and there were those who thought he ought to have displayed his appreciation of victory by using it hard-heartedly. He

disdained both those counsels and he was often reviled by both those counselors. His tenderness was counted as weakness of character, his simplicity as proof of shallowness of mind; but the people believed in him all the time, they believed in him to the end, and they still believe in him now.

Visualization and action steps

In his life he was a great American. He is no longer so. He is one of those giant figures, of whom there are very few in history, who lose their nationality in death. They are no longer Greek or Hebrew, English or American; they belong to mankind. Those eminent men whose statues are in that square are great Englishmen. I wonder whether I will be forgiven for saying that George Washington was a great American, but Abraham Lincoln belongs to the common people in every land. He is of their race, of their kin, of their blood, of their nation—the race of the common people. That is the nationality of Abraham Lincoln today. Everywhere they love that haggard face with the sad but tender eyes gleaming through it. There is a worship in their regard; there is a faith and a hope in that worship. The people—the great people—who could produce men like Lincoln and Lee for their emergencies are sound to the core. The qualities that enabled the American nation to bring forth, to discern, to appreciate, and to follow as leaders such men are needed now more than ever in the settlement of the world. May I respectfully but earnestly say one word from this platform to the great people of America? This torn and bleeding earth is calling today for the help of the America of Abraham Lincoln.

SPEECHES FOR COLLATERAL STUDY

1. Eugene C. Elliot, "Horace Mann"—Willard Hayes Yeager, *Effective Speaking for Every Occasion* (Prentice-Hall, N.Y., 1940), p. 138.

2. Winston Churchill, "King George VI"—*Vital Speeches,* Vol. XVIII, March 1, 1952, p. 290 ff.

3. Irving M. Ives, Tribute to the late Senator Robert Taft, *Congressional Record,* Vol. 99, Proceedings for August 3, 1953.

4. James M. Beck, "John Marshall, Jurist and Statesman"—Sarett and Foster, *Modern Speeches on Basic Issues,* p. 211 ff.

5. Wendell Phillips, Eulogy on Daniel O'Connell—Brigance, *Classified Speech Models,* p. 373 ff.

6. Walter S. Gifford, Presentation of bust of Alexander Graham Bell —Sandford and Yeager, *Business Speeches by Business Men,* p. 675 ff.

7. Franklin D. Roosevelt, Nominating Alfred E. Smith for the Presidency—Lindgren, *Modern Speeches,* p. 203 ff.



AFTER-DINNER SPEECHES

However else they may differ, all men eat and frequently make eating the occasion for getting together for business or pleasure. Thus it is that the custom of having after-dinner speeches has grown up. Perhaps because of the frequently informal character of such occasions, many speakers fall into the error of making no preparation whatever, with the result that too often when a man is called upon to "say a few words," the words he utters are meaningless and uninteresting. It is worth while for us to analyze the after-dinner situation briefly.

Two types of occasion

CONTRARY to popular conception, after-dinner speeches do not have to be funny. Indeed there are probably more serious after-dinner speeches than humorous ones. The reason for this lies in the fact that dinners are often made the occasion for conducting serious business. Campaigns are inaugurated; committees meet; groups gather for the exchange of valuable information; celebrations are held for the purpose of honoring retiring officers—these

and many other matters are brought to a head at dinner meetings. Such occasions call for a serious after-dinner speech.

But there are occasions at which the primary object is pure enjoyment. Men (and quite often their wives too) gather at dinner to celebrate the close of a successful year, to make festive recognition of the fact that George Washington had a birthday or that Saint Valentine still has influence or that spring has come—indeed, the slightest excuse is enough for a club to hold a social dinner with no purpose beyond enjoyment. At such occasions programs are often provided and include, perhaps, a speech or two. Quite obviously, a very different type of speech is called for.

There are, then, these two types of after-dinner speech, one having a serious purpose and the other having the prime object of giving pleasure.

The serious after-dinner speech

A LARGE PART of the book up to this point has been indirectly concerned with speeches suitable for the serious dinner. After all, there is little difference in a speech of information whether it is given before or after a dinner. For the sake of completeness, however, let us outline the situation:

Purpose

The purpose of the serious after-dinner speech should be in line with the discussion presented in the preceding chapters, depending upon whether it is a speech for inspiration, courtesy, introduction, information, action, conviction, goodwill, or tribute.

Characteristics

Likewise the characteristics of the speech will closely approximate what has been said about the various types in the earlier chapters. There must be some slight modification, however, because of the very fact that the audience has just eaten a meal and perhaps enjoyed a pleasant conversational period. This modification will be in two directions:

Simple organization. Do not try a too elaborate or complicated group of ideas. Be direct and simple in method; come down to the point; avoid side-tracking.

Humor and animation. Let your speech move; speak with energy. Give your audience the feeling that you have much to say and therefore are not letting things drag. But don't be too long-faced about it. A liberal sprinkling of humor will serve as spice to the intellectual food you are serving. It is enough to emphasize the fact that even though the situation may require a serious purpose and a serious speech, you must guard against making it too heavy.

The speech for enjoyment

QUITE different in development is the after-dinner speech which has enjoyment as its principal end. This is the type ordinarily thought of when the term After-Dinner Speech is employed. It follows exactly the procedure laid down in Chapter 19 for speeches whose object is *to entertain.*

Especially important here are the sense of humor and the optimistic attitude. Recall particularly what Mr. Dooley said about letting "your spakin' be light and airy." During the meal, enjoy yourself and forget your speech. Join in the laughter of the table conversation and watch for the unusual little mishaps that may serve as sources for spontaneous humor. Take a dig at the toastmaster if it is in good taste, and throughout your speech suggest by your own enjoyment a similar reaction on the part of the listeners. With these points of emphasis in mind, examine again the sample speech printed at the end of Chapter 19.

SPEECHES FOR COLLATERAL STUDY

NOTE: Speeches of the various types adapted to the after-dinner situations will be found under that heading in all the collections of speeches referred to at the ends of preceding chapters. In addition, a large number of after-dinner speeches will be found in *After Dinner Speeches,* by Wilbur D. Nesbit (Reilly and Lee, Chicago, 1927—or

revised edition, 1934), and in *Intercollegiate After-Dinner Speaking*, edited by L. S. Judson and F. W. Lambertson (Noble and Noble, N. Y., 1937).

PROBLEMS

1. Re-examine the speeches printed at the ends of Chapters 19-27 to note whether they were given at a dinner or not. What changes would be needed to adapt those which were not to an after-dinner occasion?

2. In some collection of printed speeches examine rapidly a dozen of those classified as after-dinner speeches. Reclassify these speeches on the basis of types as indicated in Parts IV and V of this book. How many of these speeches were given purely for entertainment?

3. Attend a dinner or banquet and classify each of the speeches given. Indicate in your report what modifications were made to adapt each one to the dinner situation.

CHAPTER 29 ADAPTING SPEECH TO RADIO AND TELEVISION

A thorough discussion of all the varied ways in which speech is broadcast—news flashes, sports broadcasts, market reports, commercials, travelogues, radio plays, and many others—would be far beyond the scope of this book. Several excellent books devoted entirely to this subject, fairly large books too, are available; you would do well to seek them out if you expect to do specialized work in radio or television.[1] But every modern speaker requires at least a general knowledge of these technics because he is likely to be called on at times to broadcast his remarks. The aim of this chapter, therefore, is to point out the most important differences between face-to-face speaking and speaking over the air and to suggest briefly how the principles and procedures already presented in this book may be adapted to meet the broadcast situation. You will observe as the discussion proceeds that, while important differences do exist, the fundamental principles laid down earlier continue for the most part to apply, and that more often than not what is good speech before a visible audience is good speech over the air.

[1] A number of books on this subject are listed at the end of this chapter.

The purpose of a broadcast speech

APART from the attempt to reach a larger audience than could be gathered together in person at the time or place you speak, there is no great difference between the purposes of speaking over the air and of the types of speech discussed in the preceding chapters. Speakers who broadcast, like any others, attempt to convince, to stimulate, to entertain, to inform, to actuate; they introduce speakers, express welcomes, debate public issues, pay tributes, and attempt to gain goodwill. Whatever might be your purpose in talking before a visible audience may also be the purpose when you broadcast. With the exception of those modifications which will shortly be pointed out, the same characteristics of speech content and delivery, and the same methods of speech organization may be used in making a speech of any given type over the air as would be used in making that type of speech anywhere.

The radio and television audience

TO UNDERSTAND the basis for the modifications which are necessary in broadcast speaking, an appreciation of the nature of radio and television audiences is required. First of all, any such audience is universal; that is, anyone who has a receiving set within the power range of the broadcasting station can tune in, with the result that your listeners are likely to be of both sexes and of all ages, creeds, occupations, interests, and degrees of intelligence. There is no such thing as a radio or television audience composed entirely of young men, or of Democrats, or of Baptists, or of labor-union delegates. This fact puts an additional premium upon tact and upon the ability to give a subject universal interest.

The influence of the hour and of the location of the broadcasting station serves to limit the universal nature of broadcast audiences somewhat. Surveys have shown that women listeners

predominate during the morning hours when husbands are away at work and children are at school; the same is true early in the afternoon. At mealtimes anyone is likely to listen, but most people prefer musical programs or brief announcements (markets, weather, news, etc.) at this time. More children are apt to be listening in the late afternoon and early evening than at any other time; late evening audiences contain few children. Men have more leisure and interest during the evenings and on Sundays and holidays. The location of the station modifies the nature of the audience in that the power of the station is weaker at a distance, and as a result the audience probably consists of more people from the immediate neighborhood than from a distance. This is less true of large, powerful stations than of small ones, of course; and chain broadcasts usually cover every kind of community. On the whole, however, more city people in proportion will hear a program coming from a metropolitan station than from one in a smaller city, and the farm audience of the small station tends to be proportionately larger. Moreover, some stations



Radio speaking requires a pleasant, conversational tone, a continuous flow of words, and a variety of vocal expression. College radio stations give students the opportunity to acquire good radio speaking technics and to make a contribution to the college community.



cater to certain types of listener, and some program series are frankly pointed to specialized groups; if you speak from such a station or on such a serial program, many of your listeners are likely to be those whose special interest in that sort of program has led them to tune in. College and university stations, for example, are very apt to specialize in various types of educational programs.

A third and very important characteristic of radio and television audiences is that the listening is done by individuals or by small, intimate groups. In spite of the large and universal character of your audience in general, the individuals in that audience will not be gathered in a large mass but will be scattered about in living rooms, offices, hotel rooms, automobiles, and the like. While no doubt aware that others are also listening to the same program, the radio or television listener is primarily influenced by his own intimate environment and expects the speaker to talk to him in an informal, conversational manner suited to that environment unless he knows that the speech is being made before an actual audience.

Two further characteristics need to be remembered: listeners can easily turn off a broadcast at any time, and they are apt to be more subject to distraction. People hesitate to make themselves conspicuous by getting up and leaving an audience which a speaker is addressing personally; but the radio or television listener feels no hesitation at all about tuning you out by a turn of the dial. In addition, he is likely to be surrounded by household noises—the baby's crying, the clatter of dishes, a conversation at the other end of the room—which compete with the broadcast for his attention. Both of these facts require of the broadcast speech a high degree of interest value.

Two types of speech broadcast

APART from the more specialized forms such as play-by-play sports broadcasts, dramatized dialogues, and the like, there are two principal types of speech broadcast: those which are broad-

cast from the studio without an audience, and those which are presented before actual audiences in the studio or broadcast from the speaker's stand in an auditorium.

Broadcasts from the studio without an audience

When you speak directly from the studio for the broadcast audience alone, the style of speaking should be very informal and conversational. The novice is apt to think of the "millions" of listeners in his audience and to make an oration to them, forgetting that actually he is talking directly to one, two, or three persons in each place. A better plan is to imagine that you are talking with someone over a very clear-toned telephone, or that you are sitting across the room from someone and conversing with him personally. Indeed, some speakers bring a friend into the studio with them and direct their remarks to that person, or if the announcer is in the same room, they talk as if conversing with the announcer. You needn't shout; the transmitter will add all the power needed to carry your voice miles away. Do not strain for overdramatic effects; you will recall that very early in this book attention was called to the difference between large and small audiences—large ones needing broader effects because of the difference in perspective; your radio listeners will be gathered in very small groups, and your talking should therefore be very natural and informal. Now and then you should glance at the engineer in the control room; by means of a loud-speaker or earphones he hears how your voice sounds over the air, and with hand signals he can often indicate to you his reactions.

At first, perhaps, talking in an acoustically treated room may seem strange to you. Do not be alarmed if your voice sounds a little flat or the pauses between phrases seem a little long—these things are natural results of studio acoustics. Nor is the microphone a deadly instrument as some novices seem to believe; it is but a substitute for the ears of your listeners—a sort of mouthpiece for a multiple telephone circuit; talk to it naturally as you would in telephoning, with a mental image of some friend to whom the transmitter is carrying your voice.

Broadcasts from before actual audiences

Sometimes a speech made before an audience present in person is of sufficient general interest to justify broadcasting it, or public interest in an occasion (such as an anniversary banquet, a dedication, etc.) is great enough to warrant broadcasting an entire program of which a speech is part. On nearly all such occasions the speaker's primary duty is to the audience before him; radio and television listeners are allowed, as it were, to listen in through the window. They seem to accept this fact. When they know that an actual audience is before you, they do not mind your talking in the manner of public speech rather than of intimate conversation. They use their imaginations to project themselves into your presence and in a sense become a part of the crowd at the dinner or in the auditorium. When the broadcast is not also televised, however, you can help the imaginations of your radio listeners by occasional remarks referring pointedly to the specific audience before you or to the occasion which has brought them together; likewise an occasional ripple of laughter drawn from the audience or applause, questions, or any other audience participation which can be heard will help remind the radio listener of the audience before you. Although your primary duty is to the actual audience, you must not forget the broadcast audience entirely; even in this situation the content and structure, and to some extent the manner of speaking, should be modified in the direction, though not to the degree, of the studio broadcast without an audience.

A great many programs are, of course, broadcast from before an actual audience in the studio itself. Quite often, for example, a group of twenty or thirty people (in large stations, even more) are invited to participate as a special audience in one of the larger studios. Then, after the scheduled speech or discussion is concluded, members of this audience participate by asking questions of the speakers or engaging in the discussion. Indeed, even when no such "extra" studio audience is present, a panel of speakers may participate in the same program, each speaker using the others as his audience and joining with them in discussions after

each has talked. Broadcasts of this sort differ from the type discussed in the paragraph above because the primary consideration here is for the remote audience; the actual audience is present only to represent this larger audience and to give a greater sense of reality to the situation. Hence, although the speaker must talk directly to the actual audience and seek responses from it as described above, he must remember that the purpose is to reach the outside listener. He must beware of letting the studio audience "run away with the show"; he must spend more time answering questions of general interest and cut short his replies to those whose questions are not so representative. His manner of speaking, however, will be governed by the presence of an actual audience; the comments made above on this point apply equally to broadcasts in the studio and out of it when an actual audience is present.

The remaining comments in this chapter apply specifically to broadcasting from the studio and, within the limits just indicated, to speeches broadcast from before actual audiences.

The manner of speaking for radio

THE MANNER of presenting a radio talk without television is influenced by two major contingencies inherent in the situation. The first is that your audience cannot see you and is therefore robbed of all the visual cues so meaningful to the ordinary audience. Gestures, for example, may help you to get rid of excess energy or to emphasize points in your own mind (and many radio speakers use them unconsciously to this end), but your radio listener won't see them, and the visual emphasis will be lost on him. A great deal of meaning is conveyed by facial expression; again, your listener can't see it, and you must make up for this loss in some other way. Charts and models help a speaker to convey his explanations to the audience in front of him but without television he can't broadcast them. All of the meaning must be conveyed by sound alone: attention must be secured and

held by it; ideas made clear by it; action impelled by it. (Of course, this limitation does not apply to television. Then, as explained later in this chapter, you will find your physical behavior —your bearing, gesture, and facial expression—just as useful as when speaking face to face.)

The second contingency which influences radio speaking is the fact that your voice must pass through the microphone, transmitting set, and receiver before reaching your listener. Regardless of the perfection of the equipment, some distortion will occur. Frequently this distortion is beneficial, making one's voice sound better than it naturally is; but many little faults otherwise unnoticed may be exaggerated with ruinous effect. Moreover, failure to use the proper microphone technic may result in indistinctness or even in disagreeable noises. Let us see what can be done to use the microphone properly and to compensate for the lack of visual cues in radio speaking.

Microphone technic

There are many different types of microphones in use. Some of them pick up sound equally well from all directions; others transmit sound made directly in front of them with much greater volume than that made at the side or above or behind. Ask the technician in the studio or the announcer how far away you should stand or sit, and at what angle to the microphone you should speak. Ask also how loud you should speak at that distance, for microphones differ also in their sensitivity.

With most microphones the loudness of the sound picked up varies in approximate geometric ratio to its distance from the sound source. That is, if you speak with the same degree of force, the sound picked up by the microphone at a distance of one foot will be four times as loud as at a distance of two feet. This fact is mentioned to emphasize the importance of remaining at approximately the same distance from the microphone all the time in order to avoid fading or undesired increase in volume. Especially when you have an actual audience as well as a microphone in front of you, remember to avoid too much movement away from

the microphone stand. Lapel microphones have been developed in order to give the speaker more mobility in such circumstances, but often the effectiveness is lost by the speaker's turning his head too far to one side away from it. In the studio the temptation to move is not so great; usually if you are seated or standing comfortably, you are likely to stay still. If you are reading your material from manuscript, however, you must be careful not to move your head to look up at the microphone and down at the script alternately, for, although you cannot hear it, this may sharply change the volume.

Most radio equipment is very sensitive, and for this reason sudden increases in volume are apt to produce "blasting." Something very similar occurs to what would happen if you hit the keyboard of a piano with a sledge hammer; a crash of sound rather than a clear tone would result. For this reason avoid shouting, or for that matter, any sudden increase of volume. The man in the control room can modify the volume of your voice, building it up or toning it down, within reason; but he cannot anticipate every sudden change you may make. Seek your vocal variety in change of rate or pitch, therefore, and keep the degree of force reasonably constant.

Two common mistakes amateur radio speakers often make are intensified in their effect by this same sensitivity in radio broadcasting equipment. The first is rattling or rustling papers during a broadcast, especially if this is done close to the microphone. The noise is slight, but as amplified over the air, becomes very noticeable to the listener. At its worst, the noise may sound like the rattle of small arms fire, the flapping of an awning in an angry wind, or the crushing of an orange crate into kindling. At best, your listener will become keenly aware of the fact that you are reading and the illusion of direct spoken communication will be lost. The second mistake is that of hitting, even gently, the microphone or table. Like rustling papers, this is a slight noise in the studio, but a loud one over the air. Take care, then, to avoid nervous drumming on the table or tapping or thumping it for emphasis; let your gestures be noiseless ones. If you use manuscript, choose soft

paper on which to write it, unclip it before you approach the microphone, and lay each sheet aside carefully without noise when you have finished reading it instead of folding it back or crumpling it. In general, less noise arises from a manuscript left lying in front of you on the table or speaker's stand than from one held in your hand as you read.

Both because of the sensitivity of the instrument and because your listeners, undiverted by facial expression or gesture, have focused their attention entirely upon your voice, the distinctness of your speech and accuracy of pronunciation are especially important. Errors and crudities that might pass unnoticed on the platform will stand out over the air. A little care on your part will avoid drawing your listeners' attention away from what you are saying to the faults of your utterance. (Refer again to the suggestions made in Chapter 6 on this point.) Many persons speaking on the radio for the first time, in attempting to avoid indistinctness, go too far in the other direction with the result that their speaking is stilted and artificial. To do this is just as bad as to speak indistinctly, for it also calls attention to the utterance rather than to the thought. Try, therefore, to avoid both extremes; talk distinctly but not with overprecision. Special comment should be made here about the sibilants—sounds such as "s," "z," "th," "sh," and the like. The high frequencies characteristic of these sounds tend to produce a whistling or hissing sound if they are given too much emphasis. Some persons are worse than others in this respect; if you are one of those who "whistles when he speaks," use sparingly words in which these sounds occur in stressed positions—or better, learn to subdue your production of them.

There is no question but that the quality of the speaker's voice is changed in transmission. It will not even come out of two different receiving sets exactly alike. In general, high-pitched speaking voices are less pleasant over the radio, while those of moderately low pitch are sometimes improved in the process of broadcasting. The only way to check the effect of transmission on your own voice is to have an audition or to have a comparable

recording made to which you yourself can listen. In general, you will be wise to speak in the lower part of your pitch range. The fact that you can talk quietly and conversationally before the microphone, without the necessity of projecting to an audience, should improve the quality of your voice since most people use better quality in quiet speech than when they apply force. Keep the resonating passages open, however, and in use. Do not allow the quietness of the studio to deceive you into allowing your voice to become flat and devoid of color.

Compensating for the lack of visual cues

The fact that your listeners can't see you, unless you're being televised, requires that you fill in with your voice the gaps that would otherwise be filled by visible cues. For this reason the speech must keep moving at a fairly rapid rate. This does not mean that you have to rush; but it does mean that you cannot allow yourself to drag. Long pauses are bad. On a platform where the audience can see you, you can sometimes emphasize a point by standing silent, holding your listeners intent by the earnestness of your facial expression and the apparent tension of your body; all this is lost to the radio listener—he gets only the silence. Pause can, of course, sometimes be used with effect in radio speaking, but it must be used sparingly and with shorter duration. Again, on the platform a speaker may pause to search for the exact word to express his thought; he is thinking it out with his audience, and they see him doing it. On the air, however, such pauses are empty and make the speaker sound ill at ease and unprepared.

The visual cues a speaker gives his audience do more than fill in the gaps left by pauses in his voice, however. They serve to give emphasis, to convey additional meaning, and to help hold the attention of the audience. When all this burden is thrown on the voice, as it is in radio speech, variety of vocal expression becomes more than a valuable asset—it becomes a primary essential. Monotony is the very antithesis of effective radio speech. You have been warned, however, against sudden changes of force to avoid "blasting." All that is left, therefore, is variety of rate and of pitch.

Effective communication by radio requires that you make the most of them. Refer to Chapter 5 and study the sections on rate and pitch again; practice the exercises given there; develop your vocal flexibility to the utmost along these lines.

Groping for words is a major sin in broadcasting. Since the audience cannot see the speaker anyway, most people solve the problem by writing out radio speeches word for word and reading them from manuscript. This procedure has the further advantage of insuring the completion of the remarks within the allotted time. There is one disadvantage: some persons cannot write with the informality of oral style, and, even when they can, they have difficulty in reading aloud in a natural, easy, conversational manner. This disadvantage can be overcome with a little practice, however, whereas even the best speakers find keeping a swift extemporaneous flow of words on the air a bit difficult. The overwhelming advice of experts is to use manuscript for radio speech and to learn how to read from it naturally.

This requires, first of all, that you write your manuscript in a speech style which is informal and more direct than written style. Avoid sentences with complex subordinate clauses. Avoid any tendency to use a stilted or inverted style; instead of writing, "Higher is the price of hats," say "The price of hats is higher." Insert connective phrases and summary sentences that sound the way you talk, rather than the way you write. Perhaps the best way of all to do this is to make a recording of what you intend to say, spoken from notes, and then to have this recording typed; you can then edit the resulting manuscript for errors of fact or wording and can cut it down in length if necessary without losing too much of its spoken style.

When the manuscript is prepared, practice in reading it will help to improve the resulting broadcast of it. Do not rely on reading it for the first time before the studio microphone. Become familiar enough with it so that you can "ad lib" if you happen to lose your place or a page is misplaced in sequence. Above all, practice reading it with a mental image of your listener before you —make it sound like talk! Don't overstress the unimportant words

like "the" and "of" and "to." Use a normal, conversational manner, avoiding equally a droning monotone and an artificial overemphasis or "stagy" inflection. Read again the comments in Chapter 1 about the "conversational mode" and in your practice reading strive for sincere and natural communication.

The manner of speaking for television

UNLIKE the "blind" radio broadcast, television permits your audience to see you while you talk. Thus your physical behavior —your appearance, facial expression, and movement—may help to convey your thought just as when you are speaking face to face. Likewise, irritating mannerisms will annoy your listeners, and a monotonous "dead-pan" expression or slavish reading from manuscript will cause them to lose interest. Indeed, the way in which the television camera picks up your image (especially in close-up "shots") and the intimacy with which your audience views that image on the receiving set make your appearance and movement even more important than when your audience sees you face to face.

Thus you cannot ignore what you look like, as you do in the "blind" broadcast, and concentrate on voice alone. Neither can you merely forget you are broadcasting and talk as you would if only facing an immediate audience. Your voice and action must still conform to the limitations imposed by the microphone and the television camera. The cautions and suggestions offered earlier in this chapter regarding microphone technic and the avoidance of distracting noise are equally pertinent to television broadcasts. In addition, you must adapt yourself to the distractions of the dazzling lights and their heat, the movement of cameras on their booms or dollies, and to the restriction of your movement within the area upon which the lights and cameras are focused. And yet this adaptation must seem natural, avoiding equally a stunned or disconcerted appearance and the tendency to overact, to "play the gallery."

The technical aspects of television are changing rapidly and the facilities available at different stations vary considerably. Hence you will need special advice from the directors and technicians in charge each time you broadcast in order to adapt your presentation to the special conditions which prevail. For this reason, detailed instructions would be inappropriate here and the following suggestions are limited to matters which are fairly universal in their application.

Adapting to the television camera

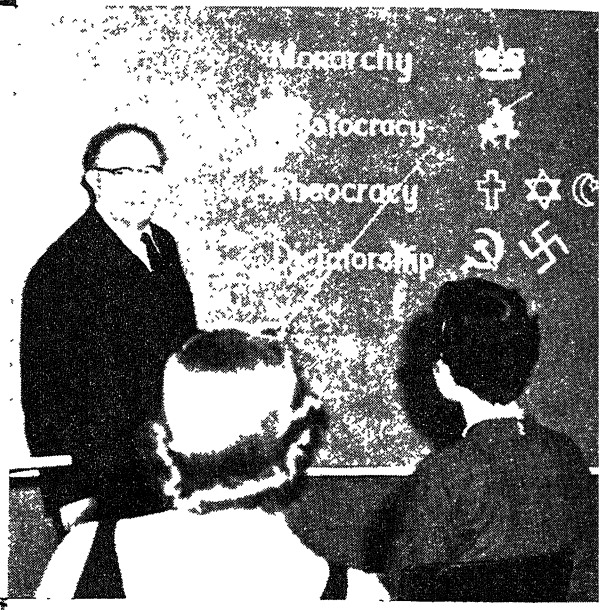
Like the photographic camera, the television camera "takes a picture." For this picture to be clear, the camera must be properly focused and there must be adequate light. The focus of a camera depends, of course, upon the adjustment of its lenses; objects too near or too far away become blurred. Lens adjustments also vary the horizontal and vertical spread which is included in the picture and, together with distance, determine the size of the image within the frame. Thus the distance of the camera and its lens adjustment determine how much of the speaker is to be shown (face only, waist up, full view, etc.) and whether the image includes background scenery, demonstration materials, and the like. Moreover, the angle from which the picture is taken can be varied—front, side, above, or below. Usually in television, the camera angles and distances are changed during the broadcast to provide variety. Often more than one camera is used, the broadcast pick-up shifting from one to another so that the picture shifts from a distance view to a close-up, or from a front view to an "angle shot"; or the camera may be moved on a boom or dolly so that the angle is shifted gradually. If an actual audience is present, the camera may shift from speaker to audience and back again. Find out ahead of time, therefore, where you are to stand or sit, how far you may safely move without getting beyond the focal depth or angle of the camera or outside of the lighted area; and make arrangements for the proper placing of any visual aids, such as maps or models, which you intend to use so that they will show up large enough on the screen to be clearly understood.



SPEAKING ON TELEVISION

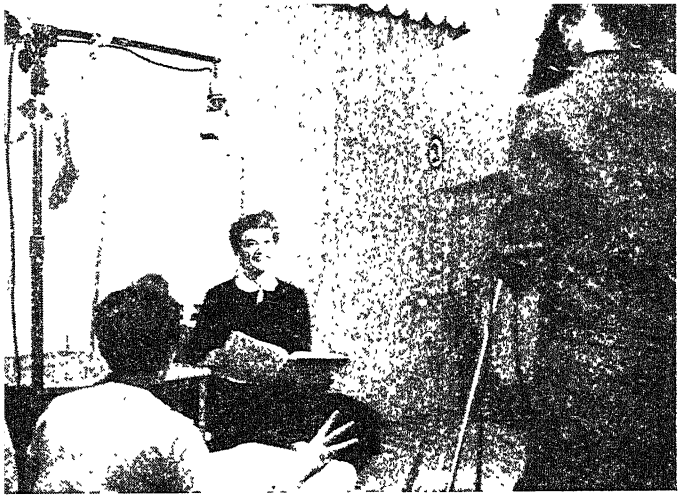
Television, unlike radio, enables a speaker to make full use of facial expression and gestures in communicating with his audience.

For a program directed toward women, Kathi Norris picks out good buys, new gadgets, and interesting novelties to show to her television audience.

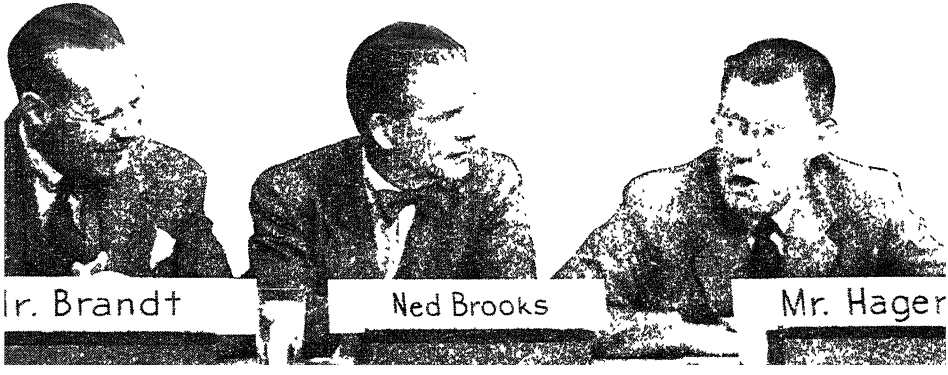




Dr. Herman Finer (above) uses visual aids in a classroom lecture televised for the program "Live and Learn." At the left, Dr. Kenneth Hildebrand speaks in an informal, conversational style on his program "The Master," which portrays the life of Christ as shown in masterpieces of art.



On college television, a student (above) learns to adapt her voice and action to the cameraman, microphone operator, and floor director. Below, on television, presidential secretary James C. Hagerty and Raymond C. Brandt, chief of the Washington bureau of the St. Louis Post-Dispatch, *present their views on the administration's press relations, with Ned Brooks as commentator.*



A further necessary adaptation results from the reaction of the television camera to various colors. The normal reddish color of the lips, for instance, fades out in television and the bright lights affect the natural shadows of the face, making it appear flattened. Hence, special make-up must be used on the face to make the picture appear "natural." Clothes must also be properly chosen for pattern and color to give life to the image without creating bizarre effects. Again, shiny objects (or even beads of perspiration on the face or a bald head) may glitter or glare in the brilliant light unless toned down with dull paint or panchromatic powder; and without proper use of basic make-up, an unshaven face may appear dirty and unkempt. Technical developments may reduce the necessity for some of these adaptations, but you will be safer to inquire what the local situation requires.

Adapting appearance and movement to the type of broadcast

Earlier in the chapter, attention was drawn to the difference between studio broadcasts without an audience and programs broadcast from before an actual audience. In television, this difference is particularly important. If you are speaking to an actual audience, the camera will show them to your television audience; you will be expected to talk to the real audience, not to the camera. Your posture, movement, and gesture then must fit the real audience before you. You must use enough movement and gesture to keep the scene alive but avoid the temptation to overact before the camera. Overextensive gestures even before a real audience will amuse rather than impress your television audience.

The studio telecast without an audience, however, is a much more intimate thing. Here you must think of yourself as if you were in the living room of your listener with one or two friends. You may stand up to speak, especially if you have something to point out or demonstrate. Quite as often you will be seated, at a desk or even in an easy chair. Your movements, here, should be those natural to easy, informal, but animated conversation. Do not sit stiffly, but change your position rather frequently in order

to lend variety to the view; and for the same reason, use your hands to emphasize and clarify your points. You may lean forward on important statements or move your head to bring out a transition. The sweep of your gestures, however, should be very moderate, involving movement of the hand and forearm in a relatively small arc; avoid declamatory gestures as you would the plague! To give the impression of direct eye contact with your listener, look directly at the camera frequently, but don't glare at it continuously or you will seem unnatural. Look away at not too great an angle and then look back again. Above all, avoid too great dependence on a manuscript or notes. Talk, don't read—or if you must read a part of the material you are presenting, look up at the camera very frequently. This means, of course, that you must practice your talk often enough to know it thoroughly so that you will not forget or hesitate and so that you can finish on time.

The use of visual aids

Television makes possible the use of all sorts of visual aids to illustrate and substantiate the content of a speech. Indeed, the use of maps, charts, pictures, models, and even short sequences from motion pictures adds variety and life to the television speech. After all, people may tire of looking continuously at a picture of the speaker for very long at a time. Sometimes large-scale visual aids of this sort are placed beside or just behind the speaker so he can point to them as he talks. Just as often, small pictures or miniature models are picked up by a separate camera. When talking before a large audience present in person, you will be less able to use these devices, but in the intimate studio broadcast their use is almost imperative. In fact, the very content of the latter type of talk may best be organized around the sequence of a series of visual aids which can be devised to portray the idea you wish to present.

Adapting vocal delivery

While most of the vocal requirements of "blind" broadcasting apply equally to television, there are a few variations. Since the

audience sees as well as hears the speaker, the rate of speaking can be somewhat slower and pauses for transition or emphasis can be longer. The eye fills in the auditory gap. In fact, fairly long pauses accompanied by the pointing out of pertinent details on maps or charts are perfectly natural. When the same program is broadcast both with and without television, however, the speaker must be cautious not to stretch this point too far.

The avoidance of overemphatic vocal delivery is even more important. "High pressure" vocalizing does not seem appropriate when combined with the television image. A quieter, more conversational delivery is more effective. Variety and emphasis are needed, but a tone of too great excitement, too fast a rate of utterance, or too positive an inflection of assertiveness is likely to be in bad taste. Especially in the intimate studio telecast, you must remember that you are conversing with your listeners as a guest in their homes and should therefore keep your voice within reasonably animated conversational limits.

Characteristics of content and organization

ALTHOUGH the principles of speech development laid down in previous chapters apply to broadcast speech as well, some of them deserve special emphasis. In particular, bear the following suggestions in mind:

Remember that the time limit is exact. Most broadcasting stations operate on a schedule that is adhered to within thirty seconds leeway; you cannot run over time or you will be cut off. Moreover, programs start on time too; if the studio is up several flights of stairs, allow yourself time to get there and catch your breath before you have to begin speaking. If you are to speak on a fifteen-minute program, you will not have a full fifteen minutes to speak; allowance must be made for announcements and introduction. Ask just how much time to allow for these things so that you will know exactly how much time is actually yours, and find out what sort of signal you will be given to indicate how the time

is going. Many people find that they talk much faster in a studio than elsewhere without realizing it; allow for this possibility by having an additional illustration or story prepared, which can be inserted near the end conveniently if you see that you are getting through too early. Be prepared also to cut if the time grows short in order to finish promptly.

Make your appeal as universal as possible. Remembering that all sorts of people may be listening, reach out to interest them by the varied nature of your illustrations, comments, and applications.

Use animated, lively, concrete material. Avoid abstract theorizing; listeners will tune you off. Use a wealth of stories, illustrations, comparisons, and the like, especially those which are "believe it or not" in type, those which contain plenty of action, and those which relate to the everyday experiences of your listeners.

Apply as many of the factors of attention as possible. Go back to Chapter 13 and study again the principles of attention there discussed. Give special emphasis to the *Vital*—relate your material to the important needs and desires of as many types of people as you can; *Activity and reality*—keep your speech free from abstraction and full of movement in the manner indicated in the preceding paragraph; *Suspense*—early in your speech arouse curiosity or give promise of valuable information which is to be presented later, always indicating that there is something more of value to come.

Use simple (but not childish) wording and sentence structure. Avoid the use of technical terms where common terms will do; if you must use such terms, explain them. In general avoid flowery, overelegant diction; take off the high hat. Do not, on the other hand, talk down to the audience; even children like to be talked to as if they were grown up. Use relatively simple sentences.

Use a simple type of speech organization. Avoid complex reasoning; rarely will you have time to make such reasoning clear, and without being able to watch your listener you can't tell whether he is understanding it or not. A few main ideas, clearly related and moving definitely in a straightforward direction, should serve as the main structure of your speech.

Mark your transitions clearly. When you move from one idea to another, be sure to indicate this fact by a word or two or by a distinct change of rate or pitch. On the platform or with television you can indicate such transitions by movement or gesture, but over the radio alone your voice must do this work. Such transitions should not become stereotyped, however; vary them and keep them informal. Such phrases as "In the first place" and "Secondly" sound a bit stilted for the conversational type of speaking called for in the studio. It is much better to say, "Now I want to tell you—" or "But let's look at something else for a minute."

Give a sense of continuous movement and development. Don't let your speech bog down or ramble around. Keep your listeners aware that you are getting somewhere, that you have an objective and are moving steadily toward it.

Avoid profanity and remarks offensive to special groups. Extreme care must be taken to avoid remarks that could be interpreted as slurs upon any religious, racial, or occupational group. Remember that the air is public property and that all types of people may be listening. Profanity or risqué stories are never necessary to a good speaker; on the air they are absolutely taboo—the station will shut you off in order to save its license if you try to use them.

These are a few of the considerations that should be kept in mind in preparing the material for speaking on the air. You can observe their application by listening to speakers broadcasting from local stations every day.

The audition or rehearsal

MANY STATIONS require an audition or rehearsal before you are allowed to broadcast; whether such an audition is required or not, you will do well to arrange for one if possible. This is particularly true if you have not had much experience in broadcasting. In such an audition you proceed with your speech before the microphone just as if the program were on the air; the difference lies in the fact that the speech is recorded, or is transmitted directly to

a loud-speaker in an adjoining room. In a similar way, television broadcasts may be rehearsed to check the lighting, camera locations, and movements of the speaker.

The audition serves to check on your delivery—the rate, modulation, and quality of your voice, the proper use of microphone technic, and the like. Many distracting sounds can be avoided by catching them in audition. Furthermore, an audition serves as an excellent check on the timing of your speech; if you find it too long or too short as uttered in the actual studio situation, you still have time to revise it. Moreover, an audition will serve to make you more accustomed to the studio, to the deadened sound resulting from acoustically treated walls and ceiling, to the quiet movement of people, and to the sense of mystery with which broadcasting even yet affects so many people.

Examine the speeches which follow and observe how their content and organization were adapted to the broadcast audience. Several of the speeches printed elsewhere in the book were also broadcast; see especially those beginning on pages 408 and 463.

THE FIRST "FIRESIDE CHAT"—ON BANKING[2]

This was the first broadcast from the White House by Franklin D. Roosevelt, given on March 12, 1933, eight days after his inauguration as President of the United States.

Attention step I WANT TO TALK for a few minutes with the people of the United States about banking—with the comparatively few who understand the mechanics of banking but more particularly with the overwhelming majority who use banks for the making of deposits and the drawing of checks. I want to tell you what has been done in the last few days, why it was done, and what the next steps are going to be. I recognize that the many proclamations from State capitols and from Washington, the legislation, the Treasury regulations, etc., couched for the most part in banking and legal terms, should be explained for the benefit of the average citizen. I owe this in particular because of the fortitude and good temper with which everybody has accepted the inconvenience and hardships of the banking holiday. I know that when you understand what we in Washington

[2]From *The Public Papers and Addresses of Franklin D. Roosevelt*, Vol. II, 1933, Item No. 16. By courtesy of Random House, Inc.

have been about I shall continue to have your cooperation as fully as I have had your sympathy and help during the past week.

Need step

First of all, let me state the simple fact that when you deposit money in a bank the bank does not put the money into a safe deposit vault. It invests your money in many different forms of credit—bonds, commercial paper, mortgages, and many other kinds of loans. In other words, the bank puts your money to work to keep the wheels of industry and of agriculture turning around. A comparatively small part of the money you put into the bank is kept in currency—an amount which in normal times is wholly sufficient to cover the cash needs of the average citizen. In other words, the total amount of all the currency in the country is only a small fraction of the total deposits in all the banks.

What, then, happened during the last few days of February and the first few days of March? Because of undermined confidence on the part of the public, there was a general rush by a large portion of our population to turn bank deposits into currency or gold—a rush so great that the soundest banks could not get enough currency to meet the demand. The reason for this was that on the spur of the moment it was, of course, impossible to sell perfectly sound assets of a bank and convert them into cash except at panic prices far below their real value.

By the afternoon of March 3rd scarcely a bank in the country was open to do business. Proclamations temporarily closing them in whole or in part had been issued by the Governors in almost all the States.

Satisfaction step

It was then that I issued the proclamation providing for the nationwide bank holiday, and this was the first step in the Government's reconstruction of our financial and economic fabric.

The second step was the legislation promptly and patriotically passed by the Congress confirming my proclamation and broadening my powers so that it became possible in view of the requirement of time to extend the holiday and lift the ban of that holiday gradually. This law also gave authority to develop a program of rehabilitation of our banking facilities. I want to tell our citizens in every part of the Nation that the national Congress—Republicans and Democrats alike—showed by this action a devotion to public welfare and a realization of the emergency and the necessity for speed that it is difficult to match in our history.

The third stage has been the series of regulations permitting the banks to continue their functions to take care of the distribution of food and household necessities and the payment of payrolls.

This bank holiday, while resulting in many cases in great inconvenience, is affording us the opportunity to supply the currency necessary to meet the situation. No sound bank is a dollar worse off than it was when it closed its doors last Monday. Neither is any bank which may turn out not to be in a position for immediate opening. The new law allows the twelve Federal Reserve Banks to issue additional currency on good assets, and thus the banks which reopen will be able to meet every legitimate call. The new currency is being sent out by the Bureau of Engraving and Printing in large volume to every part of the country. It is sound currency because it is backed by actual, good assets.

A question you will ask is this: why are all the banks not to be reopened at the same time? The answer is simple. Your Government does not intend that the history of the past few years shall be repeated. We do not want and will not have another epidemic of bank failures.

As a result, we start tomorrow, Monday, with the opening of banks in the twelve Federal Reserve Bank cities—those banks which on first examination by the Treasury have already been found to be all right. This will be followed on Tuesday by the resumption of all their functions by banks already found to be sound in cities where there are recognized clearing houses. That means about 250 cities of the United States.

On Wednesday and succeeding days banks in smaller places all through the country will resume business, subject, of course, to the Government's physical ability to complete its survey. It is necessary that the reopening of banks be extended over a period in order to permit the banks to make applications for necessary loans, to obtain currency needed to meet their requirements, and to enable the Government to make common sense check-ups.

Let me make it clear to you that if your bank does not open the first day you are by no means justified in believing that it will not open. A bank that opens on one of the subsequent days is in exactly the same status as the bank that opens tomorrow.

I know that many people are worrying about State banks not members of the Federal Reserve System. These banks can and will receive assistance from member banks and from the Reconstruction Finance Corporation. These State banks are following the same course as the National banks except that they get their licenses to resume business from the State authorities, and these authorities have been asked by the Secretary of the Treasury to permit their good banks to open up on the same schedule as the national banks. I am confident that the State Banking Departments will be as careful as the national Government

in the policy relating to the opening of banks and will follow the same broad policy.

It is possible that when the banks resume, a very few people who have not recovered from their fear may again begin withdrawals. Let me make it clear that the banks will take care of all needs—and it is my belief that hoarding during the past week has become an exceedingly unfashionable pastime. It needs no prophet to tell you that when the people find that they can get their money—that they can get it when they want it for all legitimate purposes—the phantom of fear will soon be laid. People will again be glad to have their money where it will be safely taken care of and where they can use it conveniently at any time. I can assure you that it is safer to keep your money in a reopened bank than under the mattress.

The success of our whole great national program depends, of course, upon the cooperation of the public—on its intelligent support and use of a reliable system.

Remember that the essential accomplishment of the new legislation is that it makes it possible for banks more readily to convert their assets into cash than was the case before. More liberal provision has been made for banks to borrow on these assets at the Reserve Banks, and more liberal provision has also been made for issuing currency on the security of these good assets. This currency is not fiat currency. It is issued only on adequate security, and every good bank has an abundance of such security.

One more point before I close. There will be, of course, some banks unable to reopen without being reorganized. The new law allows the Government to assist in making these reorganizations quickly and effectively and even allows the Government to subscribe to at least a part of new capital which may be required.

I hope you can see from this elemental recital of what your Government is doing that there is nothing complex, or radical, in the process.

We had a bad banking situation. Some of our bankers had shown themselves either incompetent or dishonest in their handling of the people's funds. They had used the money entrusted to them in speculations and unwise loans. This was, of course, not true in the vast majority of our banks, but it was true in enough of them to shock the people for a time into a sense of insecurity and to put them into a frame of mind where they did not differentiate but seemed to assume that the acts of a comparative few had tainted them all. It was the Government's job to straighten out this situation and do it as quickly as possible. And the job is being performed.

Visualization step I do not promise you that every bank will be reopened or that individual losses will not be suffered, but there will be no losses that possibly could be avoided; and there would have been more and greater losses had we continued to drift. I can even promise you salvation for some at least of the sorely pressed banks. We shall be engaged not merely in reopening sound banks but in the creation of sound banks through reorganization.

It has been wonderful to me to catch the note of confidence from all over the country. I can never be sufficiently grateful to the people for the loyal support they have given me in their acceptance of the judgment that has dictated our course, even though all our processes may not have seemed clear to them.

Action step After all, there is an element in the readjustment of our financial system more important than currency, more important than gold, and that is the confidence of the people. Confidence and courage are the essentials of success in carrying out our plan. You people must have faith; you must not be stampeded by rumors or guesses. Let us unite in banishing fear. We have provided the machinery to restore our financial system; it is up to you to support and make it work.

It is your problem no less than it is mine. Together we cannot fail.

THE NEW TAX PROGRAM[3]

The following address by Dwight D. Eisenhower, President of the United States, was broadcast to the nation by radio and television from Washington, D.C., March 15, 1954. Note how Mr. Eisenhower handled the difficult task of supporting moderate tax reduction while also opposing the much larger tax cuts which had been proposed. Note also the difference in style of language from that of the Roosevelt speech just preceding this one. Yet observe that Mr. Eisenhower also, in his own way, makes the talk direct, straightforward, and decidedly personal to his listeners.

Attention step GOOD EVENING, my friends. I would like to talk with you tonight about something that concerns each of us personally and directly—especially on March 15. I want to talk about our taxes—and about the new tax program that Congress will debate this week.

Now, I can talk only about a few essential facts in this program because, my friends, this 900-page book is a new tax program. And this 500-page book is the explanation made by the Ways and Means Committee of the House of Representatives to the House regarding

[3]From *Vital Speeches of the Day*, Vol. XX, April 1, 1954, pp. 364-366.

this bill. You and I tonight will be discussing only a very few of the high spots.

Need step Now, we recognize, of course, that taxes are necessary. We know that through taxes our Government gets the money to carry on its necessary functions. The most costly is defense.

Only at our peril may we pursue a penny-wise, pound-foolish policy in regard to the nation's security. In the past year, we have been able to make real savings in defense costs. But despite these savings, 70 cents out of each dollar spent by your Government still go for defense purposes.

The remaining 30 cents go for many things: to meet our obligations to veterans; to carry on important activities overseas; to pay the interest on the gigantic public debt; and to do within our country what Abraham Lincoln described as "those things which the individual cannot at all do or so well do for himself."

I know how burdensome your taxes have been and continue to be so. We are watching every expenditure of Government—to eliminate waste, duplication and luxury. But while we are insisting upon good management and thrift in Government, we have, at the same time, asked the Congress to approve a great program to build a stronger America for all our people.

Criteria So, let me give you some examples of the things we want to do in this program:

We want to improve and expand our Social Security program.

We want a broader and stronger system of unemployment insurance.

We want more and better homes for our people.

We want to do away with slums in our cities.

We want to foster a much improved health program.

We want a better and a lasting farm program, with better reclamation and conservation.

We want an improved Taft-Hartley Act to protect workers and employees.

We want wider markets overseas for our products.

We want—above all—maximum protection of freedom and a strong and growing economy—an economy free from both inflation and depression.

Most of these things cost money. Without adequate revenue, most of them would be abandoned or curtailed. That is why our tax proposal is the cornerstone of the entire effort. It is a tax plan designed to be

fair to all. I am sure you join me in the hope that the Congress, before it adjourns, will approve this program for a stronger America.

And along with this great plan for America, we want also to reduce your taxes so you can save or spend more of your own money, as you personally desire.

Satisfaction step

Now, to reduce taxes, we had to find some way of saving money, for despite many years of heavy taxation, our Government has been running deeper and deeper into debt. A year ago this Administration inherited a budget calling for a spending program that we have since reduced by $12,000,000,000. Of this total saving, $7,000,000,000 is being made this year.

Now, $7,000,000,000 is so much money—even in Washington—that it's hard to know what it really means. Let's see if we can get some idea of how much it is.

The money American farmers got last year for all the corn and all the wheat grown in our entire country was $7,000,000,000.

The money Americans paid in all of last year for household utilities and for fuel amounted to $7,000,000,000.

The money Americans pay each year for doctor, dentist, medical and hospital bills is $7,000,000,000.

Now, I think you will agree that we have, indeed, saved a lot of money. Without these savings there could have been no tax relief for anyone. Because of these savings your tax cuts were possible.

On January 1 this year taxes were cut by $5,000,000,000. The tax revision program now in Congress will cut taxes by over one and a half billion dollars more. The total may be nearly $7,000,000,000. Thus the Government is turning back to you about all that we can expect to save this year. Meanwhile, we are seeing to it that the Government deficit, instead of growing, may continue to shrink.

Now, in the light of all this, let's look at the tax program now in Congress.

To start with, it is the first time in half a century that our tax laws have been completely overhauled. This long overdue reform of old tax laws brings you benefits which go beyond the tax reductions I have just mentioned. Millions of individual taxpapers—many of you listening—will benefit. Now here are some of the ways in which you will benefit:

You will have larger reductions for your medical expenses.

There will be special deductions for the cost of child care for those among you who are widows who work.

Fairer tax treatment for the widows of policemen and firemen and others who have fraternal and private pension plans.

Fairer tax consideration for those of you who are retired.

Deductions of up to $100 a week for those of you receiving sickness or accident benefits.

There are, in addition, important provisions to encourage the growth and expansion of industry, the creation of jobs, and the starting of new and small businesses.

Now one of these provisions is of particular interest to those among you who have made or want to make investments to help meet the expenses of a growing family or to meet the requirements of old age. This year we propose to reduce by a modest amount or percentage the existing double taxation on dividend incomes.

This will be important to all of us, whether our savings are large or small. It will encourage Americans to invest in their country's future. And let us remember this most important fact: the average investment needed to buy the tools and the facilities to give one of our workmen a job runs about $8,000 to $10,000. The more we can encourage savings and investments, the more prosperous will be 160,000,000 American citizens.

Just as we need more spending by consumers, so we need buyers for items produced by heavy industry—for lathes and looms and giant generators. The making of these things gives jobs to millions of our people. This carefully balanced tax program will encourage this kind of production. It will make new jobs, larger payrolls and improved products. It will give us lower price tags on many of the things we want and need.

And here is another important part of this program. It concerns the income tax on corporations. Under the law, this tax would be reduced two weeks from today. Now, I have asked the Congress to keep this tax at 52 per cent and not to permit it to go down to 47 per cent at this time. The extension of this extra tax on corporations will provide enough money to pay the costs of the benefits this tax revision program will bring to individuals and business.

So, there you have, in broad outline, the new tax revision program. I most earnestly hope that the Congress will pass it.

But—this is an election year. Some think it is good politics to promise more and more Government spending, and at the same time, more and more tax cuts for all. We know, from bitter experience, what such a policy would finally lead to. It would make our dollars buy less. It would raise the price of rent, of clothing, and of groceries. It would pass on still larger debts to our children.

Some have suggested raising personal income tax exemptions from $600 to $800, and some to $1,000, even though the budget is not in

balance. Now, you've seen this kind of deal before. It looks good on the surface but it looks a lot different when you dig into it.

The $1,000 exemption would excuse one taxpayer in every three from all Federal income taxes. The share of that one-third would have to be paid by the other two-thirds.

I think this is wrong. I am for everybody paying his fair share.

When the time comes to cut income taxes still more, let's cut them. But I do not believe that the way to do it is to excuse millions of taxpayers from paying any income tax at all.

The good American doesn't ask for favored position or treatment. Naturally he wants all fellow citizens to pay their fair share of the taxes, just as he has to do, and he wants every tax cent collected to be spent wisely and economically.

But every real American is proud to carry his share of any burden. In war and peace, I have seen countless examples of American pride and of the unassuming but inspiring courage of young American citizens. I simply do not believe for one second that anyone privileged to live in this country wants someone else to pay his own fair and just share of the cost of his Government.

Aside from that, let's just be practical. The loss of revenue involved in this proposal would be a serious blow to your Government.

A $100 increase in the exemption would cost the Government 2½ billion dollars. To increase the personal exemption to $1,000 would cost $8,000,000,000. This, of course, would be on top of the large tax cuts our savings have already made possible this year.

Now, in your interest, I must and will oppose such an unsound tax proposal. I most earnestly hope that it will be rejected by the Congress. Especially, I hope you feel the same way.

Every dollar spent by the Government must be paid for either by taxes or by more borrowing with greater debt. To make large additional savings in the cost of government at this moment means seriously weakening our national defense. I do not know any friend of the United States who wants that, under present world conditions.

Now, the only other way to make more tax cuts now is to have bigger and bigger deficits and to borrow more and more and more money. Either we or our children will have to bear the burden of this debt. This is one kind of chicken that always comes home to roost. An unwise tax cutter, my fellow citizens, is no real friend of the taxpayer.

Visualization step

Now, this evening I mustn't overlook those among us who are professionally faint-hearted. They have been arguing lately that we are on the very brink of economic disaster.

Viewing with gloom is only to be expected in the spring of an election year. The truth is, we do not have a depression. And what's more, as I have said time and time again, your Government will continue to use its full powers to make sure that we don't have one.

A month ago I expressed to the Congress my conviction that we would be able to go from wartime to peacetime conditions without serious economic trouble. Nothing has happened since to change my mind.

Some unemployment has developed in different parts of the country, but the nation as a whole continues to be prosperous. Unemployment has reached about the level it was in the early spring of 1950. The broad program I have proposed to the Congress will strengthen our economy. When it is approved by Congress it will both increase the number of jobs and help make every man secure in that job that he has.

Action step

Of course, everyone wants tax reductions of the right kind, at the right time. That specifically includes this Administration. This has been provided by the large tax cuts we have already made possible this year. But at this time economic conditions do not call for an emergency program that would justify larger Federal deficits and further inflation through large additional tax reductions.

My friends, a century and a half ago George Washington gave us some good advice. He said we should keep a good national defense. He also said we should not ungenerously impose upon our children the burdens which we ourselves ought to bear.

I know you and I agree with Washington on these points.

We agree, too, on efficiency in government and a forward-looking program for a stronger America, an America whose people know good health and prosperity and who are secure, day and night, from fear at home or abroad. That is the aim of this tax program.

That goal, my fellow citizens, is a goal worthy of our people.

BOOKS FOR COLLATERAL STUDY

1. Waldo Abbot, *Handbook of Broadcasting,* 3rd ed. (McGraw-Hill, N.Y., 1950).

2. William G. Hoffman and Ralph L. Rogers, *Effective Radio Speaking* (McGraw-Hill, N.Y., 1944).

3. Hadley Cantril and G. W. Allport, *Psychology of Radio* (Harper and Bros., N.Y., 1935).

4. Gerard Chester and Garnet R. Garrison, *Radio and Television* (Appleton-Century-Crofts, N.Y., 1950).

5. Max Wylie, *Radio and Television Writing*, rev. ed. (Rinehart and Co., N.Y., 1950).

6. Henry L. Ewbank and Sherman P. Lawton, *Broadcasting: Radio and Television* (Harper and Bros., N.Y., 1952).

7. Edward Stasheff and Ruby Bretz, *The Television Program* (A. A. Wyn, N.Y., 1951).

PROBLEMS

1. Analyze the sample speeches at the end of this chapter: (A) determine the purpose and type of each; (B) referring to the chapters which deal with speeches of these types, examine the speeches above critically as to their organization and content; (C) note in what ways these speeches apply the suggestions made in this chapter for adapting organization and content to broadcasting.

2. Listen to some skilled speaker broadcast over radio or television and report to the class what you think are the factors of his effectiveness; comment both on his manner of speaking and on the organization and content of his speech.

3. Acting as an announcer, introduce some famous person to the "radio audience" as if he were about to speak.[4]

4. Select one of the longer speeches listed in the "Speeches for collateral study" at the ends of Chapters 19 to 28 and prepare a revised draft of it in your own words that will (A) so far as possible achieve the same purpose as the original speech, (B) be suited in organization and content to radio presentation, and (C) fit exactly a time limit of five minutes. Present your version of the speech to the class over the "radio."[4]

5. Adapt the speech you have prepared in Problem 4 for television broadcast. Indicate with marginal notes what visual aids you would use and what special adaptations of movement and gesture would be appropriate.

6. Give a five-minute survey of the day's news (or a coverage of the week's news in ten minutes). Write out the opening and closing statements verbatim and outline the intervening material. Set a clock on the table before you and adjust your remarks so that you close exactly on time.[4]

[4]If a loud-speaker system is available with the microphone in an adjoining room, its use will make these exercises more realistic and valuable. A workable substitute consists in having the speaker talk from behind a screen or from the rear of the room so that he will be heard but not seen.

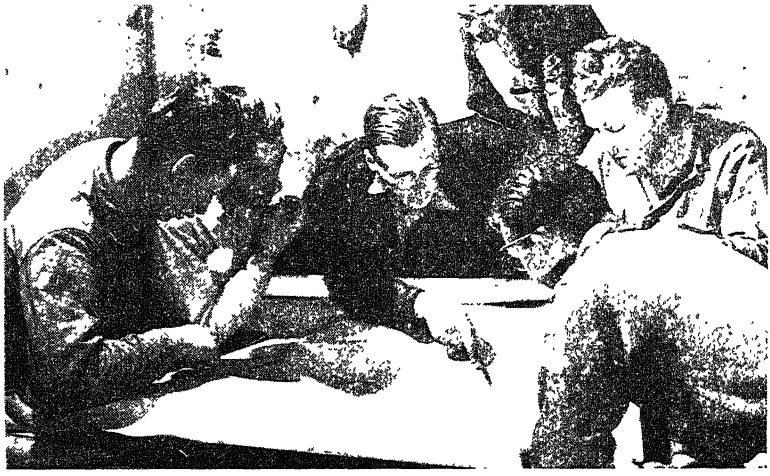
7. Prepare for radio presentation speeches of the various types described in Chapters 19 to 28 as assigned by your instructor, fitting them to definite time limits.

8. Prepare for television broadcast a speech similar in purpose to the one prepared for Problem 7. Include marginal notes as suggested in Problem 5.





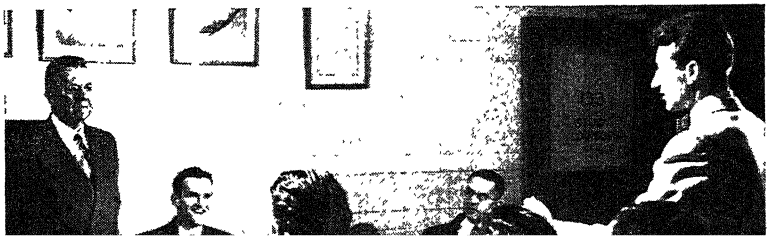
In the top picture, a student discussion forum which meets weekly speaks on the topic "How can present procedures and practices of congressional investigation be improved?" The bottom picture shows a religious group discussing a recent publication of their organization.



Informal group discussions are indispensable in almost every profession. Above, oil hunters plan the next day's work, each contributing his specialized knowledge to the total study. Below, a noted physiologist and his assistants employed in a research study discuss the problems of aging people.



Below, the General Motors Tech Club gives company students an opportunity to talk over problems with company executives.





PREPARING FOR GROUP DISCUSSION

To some of you, the suggestion that preparation for informal discussion is a necessity or even a possibility will seem like a new idea. The common reaction of most persons is, "Well, we'll get together and talk it over. We'll probably find some way out of the difficulty." But trusting to luck frequently fails. Usually the person who has done some hard thinking beforehand is the one whose ideas are accepted. Preparation for discussion is possible, and it is necessary. This chapter will attempt to answer two questions that arise: First, what aim shall you have in mind to guide your preparation; i.e., what are the types and purposes of discussion and what are the characteristics which make a discussion successful? Second, how may you go about the specific process of preparation; how shall you make ready to participate in the discussion or to lead it?

Types of discussion groups

DISCUSSION groups may be roughly divided into four types: study groups, informal committee or executive meetings, formal business meetings, and panel discussions. In addition, all these

except formal business meetings are often adapted to radio and television broadcasting.

Study groups

The meeting of a group for the study of some subject or the exchange of information about it is usually quite informal. Often a speech or lecture is given at the beginning, but the bulk of the time is devoted to instruction and the mutual interchange of thoughts. The whole idea is to learn something from the others present. The most common type of study group with which you are familiar is the college class. Conventions offer another example of this type of discussion; men or women in the same business or profession from different communities relate to one another their experiences or the results of their research and outline their varied methods of dealing with common problems. Women's clubs and religious organizations in nearly every community conduct classes or study sections on a variety of matters interesting to their members. These are but a few of the many possible examples, for there are innumerable occasions upon which people get together with no other object than to exchange ideas.

Informal committee or executive meetings

When the president of an organization calls a meeting of the executive committee, discussion usually takes place: reports are made upon the condition of affairs, and the policies to be followed in the future are talked over and decided upon. The chairman of the fraternity dance committee calls the members together to lay plans for the spring dance. The business manager of the student dramatic organization calls together his assistants to discuss with them the budget for the next play or the details of the coming ticket-selling campaign. The rules committee of the women's self-government association meets to consider problems of social regulation among the women students. These are but samples selected from the many discussions which take place daily on every campus; they are counterparts of similar meetings which occur throughout any modern community.

Formal business meetings

Most organizations have definite and regular business meetings of a more formal sort. In them, specific and often final action is taken and recorded. Elections are held; budgets are approved; bylaws and rules are considered and adopted; contracts are let; and other matters requiring definite and official action are considered. While the rules of parliamentary procedure (to be considered in Chapter 33) are occasionally followed in the less formal types of group discussions, they are almost indispensable—at least in a modified form—for the proper conduct of business meetings.

Panel discussions

There are times when a group is too large to engage in effective discussion or when its members are inadequately informed for such discussion to be profitable. In situations of this kind a small group—five to ten individuals—are seated on the platform and conduct the discussion for the larger group. The individuals in this small group, or panel, as it is called, are chosen either because they are well informed on the subject and can supply the facts needed for intelligent discussion, or because they are known to represent points of view held by a considerable part of the larger group and can act as spokesmen to express these viewpoints. Sometimes the members of the panel are called upon by the chairman in a prearranged order to present the framework of the discussion in a series of short speeches, followed by an open forum in which the speakers answer questions asked from the floor. At other times no speeches are made at all, the members of the panel carrying on a discussion among themselves, asking questions of one another, agreeing and disagreeing as occasion arises—that is, they speak for the audience and before the audience, but not with the audience. Various combinations and modifications of these procedures are often used, the essential characteristic being that a panel of experts or spokesmen does most of the talking while the larger group does not participate as a whole.

Radio and television broadcasts of discussion

The most common type of discussion used in broadcasting is the panel discussion described on page 586. Often, speakers with sharply differing points of view are asked to present their opinions in short, uninterrupted statements after which they engage in spirited and informal debate upon their differences. This type of broadcast, frequently made from Washington over one or another of the radio networks, brings together congressmen, senators, and administrative officers to discuss current issues. Sometimes a similar, but more formal, method is used: The speakers are allowed a longer time for their initial speeches; their answers to each other are more strictly limited in time; and following this the audience in the studio or auditorium is invited to ask questions of the speakers. This type of broadcast is exemplified by "America's Town Meeting of the Air." Strictly speaking, this procedure is not a group discussion as described in this part of the book, but rather an open forum or debate in which public speeches are followed by comments and questions from the floor. For this, the suggestions offered in Part IV, and particularly in Chapter 23, are very much in point. The program called "The University of Chicago Round Table" exemplifies a more informal type of radio discussion at which no audience is present. Here, the participants rarely make a formal or extended statement of their individual opinions at any one time. Instead, they discuss the topic in more conversational manner, interrupting one another to add information, ask questions, or to state their agreement or disagreement on the specific points as each comes up. The chairman of such a discussion seeks by careful questions to bring out the viewpoints of the participants and to lead them to a clear statement of the conclusions upon which they can agree.

In all of these types of radio discussions two things are characteristic: first, the discussion is carried on for the benefit of the radio audience whose background of information, or lack of it, and whose attitudes and interests must be constantly kept in mind (see Chapter 29); and second, the discussion centers upon a single theme or problem of general interest upon which the speakers

attempt to contribute from their background of special information. Thus, such broadcasts as the various quiz programs—even those of high quality—do not constitute group discussion in the sense with which the term is here used; such programs are really a form of game or public exhibition like the old-fashioned spelling bee; the discussion usually rambles from one topic to another much in the fashion of social conversation and like it varies in wit and elevation depending on the caliber of the participants. With the exception, then, of quiz programs and public forums of the type mentioned earlier, radio discussion is much like any other discussion whether it be of the informative or argumentative type, or whether conducted informally or with a semi-formal panel procedure. The difference lies chiefly in adapting to the nature of the radio audience and in the strict time limits which broadcast schedules impose. When television is used, of course, the discussion group must be arranged around one side of the table only, or, depending upon the number and position of cameras employed, in some other manner so that the speakers' faces instead of their backs will be visible during the discussion. Within these limits, what is good discussion elsewhere is good in radio or television.

Purposes of group discussion

THE SPECIFIC purpose of any one discussion quite naturally depends upon the situation which calls the group together. A broader view of the matter discloses, however, that discussions usually have one or both of the following general purposes:

To interchange ideas or opinions

The least a discussion can do is to inform each participant about the opinions of the others on the subject which is considered and to increase each one's knowledge by adding to it the facts and inferences contributed by other members of the group. Sometimes this is the only purpose of the discussion, as in a study group, but often the interchange of ideas is merely a preliminary to the

making of a decision as indicated below. In either event, the expression of divergent opinions and the pooling of information are valuable methods of gaining a broader understanding of the problem and of providing a sounder basis for making decisions.

To reach an agreement or make a decision

In most discussions it is desirable not only to exchange ideas but to arrive at some point of agreement. The attempt is made to compromise differences of opinion and to bring strongly opposing points of view together upon some common basis. Through the give and take of discussion, individual beliefs are modified, and a consensus is reached. When this proves impossible, the attempt is made at least to narrow the range of disagreement and to arrive at a clear understanding of the basic differences which remain. Usually agreements are reached quite informally, although at formal business meetings decisions are often made by balloting.

Essentials for effective discussion

IF THE DISCUSSION is to be effective, the individuals taking part in it must be capable of contributing to it, and the conduct of the group as a whole must be so ordered that worthwhile discussion is possible.

Essentials for the group as a whole

The first essential in group discussion is order. This does not imply great formality; indeed, formality is often undesirable. Order does require, however, that only one person be allowed to talk at a time, that a courteous attitude be maintained, and that some rather definite procedure be followed to prevent the discussion from wandering too far afield. In the second place, a feeling of cooperation must exist. If each person insists on having his own way, little will be done. Members of the group must be willing to discuss points of view other than their own. Instead of criticizing another for the mistakes he may make, each person should try to

understand and assist him. In short, the group should always be considered ahead of the individual. Moreover, there must be a willingness to compromise. There are times, of course, when compromise is not desirable; but reasonable compromise hurts no one, and sometimes it is the only way of reaching an agreement or making a decision. If a general desire to "meet the other fellow halfway" prevails, there is likely to be a better feeling in the group and more will be accomplished. Finally, a feeling of accomplishment should exist. Unless a group feels that it is getting somewhere, interest and enthusiasm will diminish. So far as possible, a definite goal should be set and the field of discussion limited before the conference actually begins. In radio discussions, this is imperative. The discussion leader or chairman may do a great deal to secure this result, but he is helpless unless he has the cooperation of the group.

Essentials for the individual

Without doubt, the most important single thing which enables the individual to participate effectively in the discussion is a knowledge of the subject being considered. If you know what you are talking about, other faults will sometimes be forgiven. Be sure that you are acquainted with the facts around which your discussion is to hinge. The second essential is an acquaintance with the other members of the group. The more you know about them, the better you can judge the value of their remarks and the better secure approval of your own. Equally important is close attention to the discussion as it progresses. Unless you listen to what is going on, you may lose track of the direction which the discussion has taken. Then you are likely to make foolish comments, to require repetition, or to entertain mistaken ideas of the position taken by other members of the group on the question being discussed. Finally, tactful contribution to the discussion itself is desirable. If you keep quiet, you may learn a good deal, but you will not help anyone else in the solution of the problems raised. Yet it is better to be quiet than to say the wrong thing, at the wrong time, in the wrong way. Develop the ability to present your ideas

in a tactful and persuasive manner and to do so at the strategic time.

Qualities required of the leader

The fruitfulness of a discussion depends a great deal on the leader's capacity for rapid analysis. He must be able to see in what direction the discussion is turning, to catch the significant points even when they are buried in superfluous detail, to note essential agreements between points of view even when expressed in words which make them seem divergent, to strip controversial points of unnecessary complexity and thus to narrow the discussion to the basic issues. In short, he needs to be alert, quick-witted, and clear-thinking. Moreover, a good discussion leader must be able to state the results of his analysis clearly and briefly, to make the essential point stand out before the group as clearly as it does in his own mind. Just as important for the leader is the quality of fearless impartiality. By seeing that minority viewpoints are allowed expression, and by fairness of wording in putting questions and summarizing discussions, he can help to maintain a spirit of cooperation and conciliation among members of the group who may differ from one another vigorously; and by fearlessness in maintaining this impartiality, even under majority pressure, he is likely to gain respect and support for his leadership. Discussion groups are no different from other groups in preferring leaders who are fair, firm, and decisive. But the keenness of analysis and fearless impartiality of leadership must be judicially tempered with tact both in words and manner. There is no place in discussion for a leader who is easily irritated or who says things in a way to irritate others. A good rule is always to accept comments and to state them with the most generous interpretation possible; given a comment containing a reasonable argument and a sarcastic connotation, focus the discussion on the former and ignore the latter. And finally, there are times when the leader of discussion needs a stimulating manner in order to encourage participation by the group. Often, especially at the beginning, people are slow to enter into the discussion; there is a hesitancy

and caution about starting off. Provocative questions may help, but even more important is an encouraging and stimulating manner in the leader, a manner which suggests the importance of the subject and confidence that the group does have important things to say about it.

Thus far this chapter has presented an explanation of the function and purpose of group discussion and of the essentials for effective discussion in order to make clear the objectives toward which your preparation should work. Attention can now be turned to the process of preparation itself. For clarity, the following explanation is divided into two parts: first, general preparation—that required of everyone; and second, preparation to lead the discussion—that additional planning required of the chairman or group leader.

General preparation

JUST WHAT preparation should be made by the individual who expects to participate in a discussion? What ought he to do beforehand in order that he may contribute to the best of his ability? Two fundamental things are required: he must study the group, and he must study the problems which are to be discussed by it.

Analysis of the group

You may know something about the subject to be discussed, but unless you appreciate the relation between it and the objectives of the particular group which is to talk it over, you will be handicapped. *At the very beginning, then, determine the function of the group.* Find out whether it has any official origin or power. Is it brought together merely to investigate, or does it have power to make decisions? What resources are at its command? *Next, analyze the larger unit of which this group is a part.* If you are a member of the student council, you must know not only the function of that council, but also the policies and traditions of the college or university of which it is a part. You cannot effectively

participate in the meetings of the membership committee of a golf club without knowing the policy of the club itself as well as the powers of the committee. *Finally, make a detailed analysis of the individuals who compose the group.* By doing so, you will know that Mr. X is likely to exaggerate and that his comments must be taken with a grain of salt, but that what Mr. W says will bear serious consideration. Furthermore, you will know that the best way of getting Mr. X to agree with you will be to use vivid illustrations, but that substantial facts will be needed to convince Mr. W. In particular, answer for yourself as well as you can the following questions: What is the official position of each member of the group? What are each one's personal traits? What knowledge does each one have of the questions to be discussed? What attitude will each individual have toward the proposals you expect to discuss?

Analysis of the specific subjects to be discussed

The more you know about the subject under discussion, the better. Don't rely on old knowledge; be sure that your information is up-to-date. The more specific and ready the information at your command, the better you will be able to take part in the discussion. For each problem you think will be discussed, therefore, make the following analysis: *First, review the facts you already know.* Go over the information you have acquired upon the subject and organize it in your mind. Prepare as if you were going to present a speech on every phase of the entire subject; you will then be more ready to discuss any part of it on short notice. *Second, find out what recent changes have occurred affecting the problem.* Bring your knowledge up-to-date. Fit the new information you acquire into the outline of what you already have. *Third, determine a tentative point of view on the question.* Make up your mind as to what your attitude will be. Are you in favor of limiting membership or of increasing its size? Is $60,000 too much to spend in building a new clubhouse? Do you believe dues should be paid annually or monthly? Stake out rather definitely your position on each question that is to come before the

group and have clearly in mind the reasons for that point of view. However, keep your decision tentative; be willing to change your mind if additional facts disclosed in the discussion prove you to be wrong. *Finally, examine the effect your idea or proposal will have upon the other members of the group.* If you ask yourself what the effect will be on the organization as a whole and on the individuals in it, you will be prepared to meet any objections which may arise or to modify your proposal to meet them. Possibly what you propose will cause someone to lose money or to retract a promise he has made; forethought will prepare you to meet his opposition. If an audience will be present to hear and participate in the discussion, or if radio listeners are involved, extend your analysis to include an estimate of their probable knowledge and attitude toward the subject. The more thoroughly you organize your facts beforehand and relate them to the problem involved and the people who are to discuss them, the more successful and influential will be your part in the discussion.

Preparing to lead the discussion

WHAT HAS been said so far applies to every member of the group. The one whose duty it is to lead the discussion needs to make some additional preparation. All that has been mentioned in the preceding section applies to him as well as to the other members of the group; but if he is to be a leader in fact as well as in name, he must prepare to lead.

Preparing the agenda of the discussion

More than anything else, the chairman's duty is to see that the discussion leads to some conclusion. He must keep the discussion from wandering off the point and becoming tangled with nonessentials. He must see that all the necessary decisions are made and that important matters are not left undecided. In preparing to do these things, he will find helpful some such procedure as the one which follows:

Make a list of all the items to come up for consideration. Include in this list both important and less important matters; those which need immediate attention, and those which can equally well be postponed.

Reduce this list to fit the time limit. Determine how much time is available for the discussion, and cross off enough of the less important items to bring the list within reason. The deleted items can be compiled into a supplementary list for use in case the primary items are disposed of in less time than you expect.

Arrange in orderly sequence the items to be discussed. Some matters are themselves dependent upon others. Suppose, for example, that the managing board of the college newspaper is meeting to decide upon the size of the editorial staff, but that a proposal is also under consideration for issuing the paper daily instead of weekly. Quite obviously the second item would have to be settled before the first. If you are to lead the discussion efficiently, you must so arrange the items for consideration that there will be no need to double back or jump around from one point to another.

Outline the subsidiary questions involved in each major problem to be discussed. Thus, in the proposal to issue the college paper daily, a number of subordinate points will need to be considered: What will be the added cost of printing and distributing? Can enough advertising space be sold to meet this added expense? What will be done about existing contracts based on the weekly plan? Is there enough local news to provide copy for a daily paper? Should an attempt be made to carry national as well as local news? The leader must have such points as these well in mind that he may be sure none of them is overlooked. Indeed, a mimeographed or blackboard outline of these points will often serve to keep the discussion centered on the problem and to keep it moving in an orderly fashion. Detailed suggestions on how to prepare such an outline for the discussion of major problems are presented in the next chapter.

Finally, determine the subsequent questions which will arise from the decisions that are made. For instance, if it is decided to

publish the paper daily, a procedure must be agreed upon for getting the approval of the college authorities; a date must be set for the change; and plans must be laid for carrying the proposal into effect. You must be ready as each decision is reached to lead the discussion on to the next one. Leadership of this sort will make a discussion orderly and productive of results.

Determining the capabilities and attitudes of the group

Earlier in the chapter, comment was made on the importance of knowing the other members of the group. Although important for every member, this knowledge is doubly so for the leader; his analysis must go even deeper than that discussed before. Determine the field of each person's special knowledge. Some persons will know more about a particular aspect of the question than anyone else. In the example given above, the treasurer will of course know the state of finances; the circulation manager will know who buys the paper; the advertising manager will know the rates charged per column-inch. Keep these special qualifications in mind so that when questions arise which require a special type of information, you can immediately call upon the person who can supply it. Take note also of each person's prestige with the other members of the group. If one person is considered an extremist, don't let that person talk too much. An extremist often has good ideas, but they may be rejected merely because he advocates them. Let someone else follow up the points such a person raises so that a more moderate point of view may save the essential idea. See to it that other persons do not become disgusted because some crank monopolizes the time. Finally, inform yourself of each person's administrative abilities and special capacities. Groups often make decisions and determine policies but leave them to be carried out by individual members of the group. The chairman frequently has a good deal of appointive power in this regard. Even when he has no official power, suggestions made by him at the appropriate time have a strategic weight. The chairman can often cause a project to succeed or fail by his suggestions of persons to administer the work.

By outlining the agenda of the discussion, and by adapting items to the capabilities and attitudes of those who are to take part, you will have done much as a leader to secure a speedy and thorough consideration of the problems which confront the group. The person who can do this effectively and tactfully is rare; careful preparation is a long step toward becoming that person.

Preparing for discussion before an audience or for broadcasting

WHEN THE DISCUSSION is to be held before an audience or is to be broadcast, a preliminary "warming up" period or even a complete practice discussion is in order. The former method consists of the preliminary discussion by the panel of participants in private (or for broadcasting, with the microphone off) held immediately before the program itself begins. By this means, the ice is broken and the participants more quickly join in a vigorous discussion with the audience before them. Moreover, they have a chance to verify each other's point of view and thus are apt to make their comments more pointed. The leader is enabled also to gauge the temper of his group so that his method of handling them can be better adapted to it, and he has an opportunity in this preliminary period to explain any special details of procedure and the like.

A complete practice discussion may be held immediately before the program, but more often it takes place some time in advance. Here the participants discuss the topic at some length, and agree on what points are most important to include when the group appears before the audience. Sometimes, the entire agenda and discussion plan is worked out at such practice sessions, even to the detail of deciding which participant is to introduce each phase of the problem and when. Sometimes these practice discussions are recorded so that the participants may analyze their remarks and improve the manner in which they are to be presented.

Even for broadcasting, however, discussions of this type are rarely written out and read from a script since it has been found that such procedure tends to rob discussion of its spontaneity and liveliness. Instead, for radio presentation, the discussion plan is carefully outlined, the names of the participants who are to introduce each point are noted on this outline, and the principal points that are to be brought out during each phase of the discussion are itemized in the proper place upon it. Then, on the basis of the practice discussion, the leader makes note of the amount of time which can be spent on each point so he can lead the group to a conclusion within the broadcast period allotted.

Care must be taken in preliminary discussions of either type described above not to continue them to the point where the participants become "stale." Mere rehearsals in which the same things are said in the same way soon become boring and lead to a final presentation that sounds cut and dried. Instead, limit the length and number of such practice periods, or see to it that new material or fresh viewpoints are brought in at each succeeding period. Of course, be sure that the final selection of points to be covered is made on the basis of importance and not because of recency alone.

Preliminary practice of the sort described above is possible only in preparation for discussions before an audience or for broadcasting. But it is not always possible even on these occasions. The other aspects of preparation, however, both for the leader and for those who participate, are not only possible but necessary if intelligent and fruitful discussion is to follow. We shall see in the chapters which follow how careful preparation can lead to an orderly consideration of the subject and to effective participation in the discussion itself.

PROBLEMS

1. List two or three examples each from your own experience of the four types of discussion group—study groups, informal committee or executive meetings, formal business meetings, panel discussions. What differences did you note in them other than those pointed out above?

2. For each of the examples listed in Problem 1 indicate whether the purpose was merely to interchange ideas and opinions or to reach a definite agreement or decision.

3. Listen to one or two discussion broadcasts (other than the specific programs mentioned in the text) and determine what type of discussion they employed. What special adaptation to the radio situation did you note?

4. Analyze the discussion carried on in one of your classes: (A) To what extent did the group as a whole conduct itself in a way consistent with the essentials (laid down on p. 589 ff.) for effective discussion? (B) Criticize two or three individuals in the group with reference to the essentials (see p. 590) for individual effectiveness. (C) To what extent did the leader possess the special qualities (see p. 591) required?

5. Make an analysis of this class (Problem 4) as a group for the discussion of some subject which you select.

6. Analyze similarly three or four other groups to which you belong where discussion is held.

7. List all the important subjects you expect to arise for discussion at the next meeting of some organization of which you are a member. Make a brief analysis of each of these subjects, covering the four items listed on pages 593 and 594 of this chapter.

8. Assume that you are to lead the discussion in each of the following situations, and outline the agenda for discussion:

A. A discussion meeting of your economics (literature, psychology, history, etc.) class.
B. An informal evening discussion at your rooming-house.
C. A meeting of the _____ committee of your club.
D. A business meeting of some organization to which you belong.

9. Assume that you have been selected to arrange for a panel discussion on your campus. Select a subject which is of interest to the entire student body. Indicate whom you would invite to sit on the panel, and why. What sort of preliminary or practice discussion, if any, would you plan?



OUTLINING THE DISCUSSION PLAN

Too frequently, group discussion is justifiably criticized for wasting time and getting nowhere. There is undeniable truth in the claim that a wise individual can think through and solve a problem more rapidly and efficiently than can a group. Many times, however, even the wise individual fails to give sufficient consideration to some phase of a problem which seems unimportant to him but is of great importance to those whom his decision affects, a fault which is less likely to occur in group discussion. Moreover, participation by a group in the making of decisions is more democratic and is therefore likely to produce greater satisfaction and more permanent results. People tend to support that which they have helped to create. Nevertheless, the fact remains that discussion by a group does take time. The amount of time can be reduced, however, and the efficiency of group discussion increased by careful planning in advance. Delay and confusion are less often caused by muddled thinking on the part of the individuals in a group than by the absence of orderly direction in the sequence of topics discussed. More time is lost in repetition and in wandering back and forth from point to point than in any

other way. A well-outlined discussion plan will do much to eliminate this criticism.

Ordinarily the development of a discussion plan is the duty of the discussion leader; the suggestions which follow will be of special value, therefore, when you have this responsibility. But an understanding of the basic types of discussion plan will be useful even when you are not leading: you will be able to follow the sequence of discussion more intelligently, and in the event that the leader has failed to prepare a plan, you can help to speed the discussion by "leading from the floor" with appropriately timed questions and comments.

Because the thinking process is not much different when individuals join in group discussion from that employed in speaker-audience situations, the following discussion plans are based on the same fundamental structure, the motivated sequence, explained in Chapter 16.[1] Groups as well as individuals need to focus attention, examine their needs, explore the means of satisfaction, visualize results, and take appropriate action. Inasmuch as there are several distinct types of group discussion, this chapter will present separately a plan for study groups, a plan for deliberative groups, suggestions for planning the consecutive discussion of a series of problems and finally, plans for panel discussion.

No separate plan for radio or television discussion has been included since broadcasting does not change the basic sequence of discussion; it merely applies one of these other plans to the broadcast situation.

A plan for study groups

MANY TIMES the subject matter of discussion by a study group is the content of a book or parts of it. Occasionally a study outline or syllabus, prepared by some authority in the given field, has been chosen by the group as a guide for the discussion. When

[1] A careful review of Chapter 16 is recommended at this point. In those classes where group discussion is studied before public speaking, Chapter 16 should nevertheless be assigned prior to this chapter or in connection with it. Parts of Chapters 14, 20, 22, and 23 may also prove helpful.

either of these conditions exists, you will do well to prepare your discussion plan in fairly close parallel to the outline of the material which the group has studied. Your main task will be to devise means of relating the points in that outline to the experiences of individuals in the group and of seeing that the more important facts and principles receive proper emphasis and consideration. Sometimes prepared outlines of this sort are out of date or incomplete; if you feel this to be true, provision should be made in your discussion plan for asking questions at the proper time with the purpose of bringing the missing information or viewpoints into the discussion.

More often than not, however, no such ready-prepared outline is at your disposal; or even if available, the outline may not be well adapted to the particular group. The following suggestions should supply a general structure on the basis of which you can prepare a satisfactory discussion plan for such a group.

Attention step

The attention step consists of a statement of the subject by the discussion leader, together with one or two illustrative examples showing its general importance or its relation to the individuals in the group. (See the section in Chapter 15 on methods of beginning a speech.)

Need step

A consideration by the group itself of the importance of the subject and a narrowing of the scope of discussion to those phases which seem most important constitute the need step. The following questions should be answered:

1. What importance does the subject have for the group? Why?
2. Into what major topical divisions may this subject be conveniently divided? (See pp. 217 f. and 261 ff. for suggestions.)
3. To which of these phases of the subject should the discussion be narrowed?

a—Which topics are of the greatest interest and importance to the group?

b—Upon which topics are the members of the group already informed so fully that further discussion would be fruitless?

Summary. A summary, by the leader, of the discussion thus far includes a statement of the list of topics to which the general subject has now been narrowed and an arrangement of these topics in logical sequence for further discussion. (The suggestions on p. 261 ff. apply here also.)

Satisfaction step

This step is a thorough consideration by the group of each of the topics chosen in (3) above in the order suggested by the leader. The discussion of *each topic* should cover at least the following points:

1. What terms need definition? Is there disagreement as to the meaning generally accepted? Which definition does the group prefer?
2. What background material needs to be considered: historical, social, geographic, etc.?
3. What personal experiences of members of the group may serve to illuminate and clarify the discussion?
4. What basic principles or relationships or tendencies seem to underlie this information and these experiences?
5. Summary. The leader should point out what seem to be the essential facts or principles upon which there is general agreement, and indicate upon which points information is still lacking or conflicting.

Final summary

The chairman should make a compressed restatement at the close of the discussion pointing out (*a*) the reasons disclosed in the discussion for considering the subject important, and (*b*) the essential points brought out under each of the main topics discussed. Do not attempt to make this summary exhaustively com-

plete; its purpose is rather to bring together the more important points in such a way that they will more easily be remembered and that their relationship to each other and to the general subject will clearly be recognized.

Quite obviously this plan is only a general skeleton; you will need to develop it in more detail for the specific subject to be discussed. Careful study will suggest to you what are likely to be the answers, or at least the type of answers, to some of the questions indicated. You should be sufficiently familiar with the subject yourself to know at least the more important facts or principles which need to be brought out. By thinking through, in the light of your own knowledge of the subject, the plan presented above, you will be able to prepare more specific questions that will bring out information from the group members; and by a proper analysis of the people who are to be in the group, you can often estimate in advance the general direction in which their interests will lead them during the discussion. A good method is to write out a detailed outline of your plan, similar to what an outline of a speech on the subject would be (see Chapters 14 and 17), but phrased as a series of questions rather than statements. Remember, however, that your function is to steer rather than to dominate the group; make your discussion plan sufficiently flexible so that it can be modified during the discussion itself.

A plan for deliberative groups

GROUPS of the sort we shall now consider are concerned with more than the exchange of opinions and information; they are faced with situations requiring agreement on courses of action to be pursued. If the group is one which meets regularly, such as an executive committee for example, the members may not be aware of the problem prior to the meeting in which it is brought up. More frequently the existence of such problems is known in advance; at times the existence of a serious difficulty or conflict

of interests may be the very reason for calling the group together. At any rate, the principal function of a group discussion of this sort is a problem-solving function; the object is to reach a consensus on what to do about something and how to do it. The plan which follows will suggest a procedure useful in discussing a single problem situation; we shall leave till later the planning of discussion involving a series of problems.

Attention step

A brief statement by the chairman indicating the reason for discussion and focusing attention on the problem is the first step.

Need step

The need step is an examination of the situation, evaluating the scope and importance of the problem, analyzing its causes, determining the essential matters needing correction, and setting up the basic requirements for an effective solution. (A review of Chapter 22 will be useful here.) The following sequence of questions is suggested:

1. What is the evidence that an unsatisfactory condition does exist?
 a—In what way have members of the group noticed the problem; how have they been affected by it, or how are they likely to be?
 b—What other persons or groups does the situation affect, and in what way?
 c—Is the situation likely to improve by itself, or will it become worse if nothing is done about it?
 d—Is the problem sufficiently serious to warrant discussion and action at this time? (If the answer to this question is negative, further discussion is obviously pointless.)
2. What is the background of the difficulty, and its causes?
 a—Is the problem primarily financial, political, social, etc.?
 b—To what extent is the difficulty the result of misunderstandings or emotional antipathies of individuals or groups?

3. What are the chief things in the present situation which must be corrected? What demands must be met; what desires satisfied?
 a—On which of these points is the entire group, or a large part of it, agreed?
 b—What additional things are desired by a substantial or important minority?
4. What satisfactory elements in the present situation must be retained?
5. In the light of the answers to questions (3) and (4) above, what are the essential criteria upon which any proposed plan is to be judged? (See p. 441 ff.)
 a—What must the plan avoid?
 b—What must the plan do?
 c—What limits of time, money, etc., must be considered?
6. In addition to the above requirements, what supplementary qualities would be desirable but not absolutely essential?
7. Summary. The leader should summarize the points agreed to thus far. Particularly important is a clear statement of the agreements reached in answer to questions (5) and (6), since these requirements will serve as the basic criteria for the proposals considered in the remainder of the discussion. Moreover, a clear understanding and agreement regarding these requirements will serve to make further discussion more logical and will minimize the tendency to attack and defend proposals as personal matters.

Satisfaction step

Then follows the consideration of various proposals for meeting the problem, an examination and comparison of their respective advantages and disadvantages, and the attempt to reach agreement on a satisfactory plan. The following procedure is suggested:

1. What are the proposed solutions for the difficulty? (Or, if the group has met primarily to discuss the merits of one

previously proposed plan, what alternatives should be considered for comparison?)

a—Make a list of the proposals, preferably on a blackboard.

b—Be sure that each proposal is defined or explained briefly but clearly.

c—If the list of proposals is long, group them according to type for initial consideration.

2. Note what elements are common to all proposals and secure agreement regarding the retention of these elements.
3. Examine the differences in the proposals in the light of the criteria set up in (5) of the need step. This may be done in either of two ways:

 a—Consider each plan (or type of plan) separately; examine it in the light of all the criteria; determine in this way in what respects it is acceptable and unacceptable.

 b—Consider each criterion separately; determine which proposals best satisfy it.
4. On the basis of this examination eliminate the less desirable proposals and narrow the discussion to those which remain.
5. Examine the remaining proposals to see whether one of them can be revised to eliminate objectionable features or to add desirable ones or whether the better parts of two or more plans can be combined into a new and more satisfactory one. (Because of strong differences of opinion within the group, unimportant points—at times, even important ones—will often need to be compromised.)
6. Summary. The chairman should give a summary of the principal features of the accepted plan as soon as general agreement upon it has been reached.

Visualization step

This step consists of a brief statement, usually by the chairman, of the probable results of the proposal just agreed upon, emphasizing those effects which relate particularly to the desires and interests common to members of the group. The object of

such a statement at this point is to supplement the feeling of accomplishment by carrying the proposal into imaginary operation and further to emphasize the unity of opinion to which the group has come. In groups which have no power or authority for official action, this statement will normally end the discussion.

Action step

In a consideration of methods for putting the proposal into operation, the following points should be considered:

1. Selection of persons or committees to be made responsible for action.
2. Determination of the time, place, etc., when the proposal should go into effect.
3. Taking official action (such as appropriating money, etc.) whenever such action is necessary.

NOTE: If several divergent methods of putting the proposal into action are suggested, a procedure similar in sequence to that suggested above in the satisfaction step, but usually more brief, will need to be followed in order to secure agreement on the most satisfactory method.

4. Summary. A brief restatement of the action just taken should be made by the chairman to be sure the agreement is clear. This statement normally ends the discussion.

Adapting the deliberative plan to the question

THE DISCUSSION PLAN suggested above covers the entire process of deliberation from the first analysis of existing conditions to the taking of final action. This entire process is not always required. As H. S. Elliott points out in his book, *The Process of Group Thinking*, "A group may face a question in any one of five stages: (1) a baffling or confused situation; (2) a problem definitely defined; (3) alternatives specifically suggested; (4) a single definite proposal; (5) ways and means of carrying out a

conclusion." [2] How much of the deliberative process will need to be included in the discussion plan will depend, then, upon the stage at which the question comes before the group. If a proposed plan has already been approved at a previous meeting, or the group finds itself in immediate agreement with regard to it, all that needs to be discussed is the method of putting the plan into action. Only the last section, the action step, will need to be included in the plan. Likewise, if a need is generally recognized and the group meets to consider the merits of a single definite proposal, the need step in the outline above can be condensed to a brief discussion of the essential requirements for a satisfactory plan, or merely to a summary of those criteria by the chairman, followed immediately by an examination of the proposal in the light of those requirements. The first step in the preparation of a discussion plan, therefore, is to determine at what stage the question is likely to come before the group; you can then prepare your outline to pick up the discussion at that stage without needless reconsideration of already settled points. The chairman, however, should study the entire outline so that he will be able to adapt himself if something he thought was settled turns out not to be.

A situation requiring a modified discussion plan of the type indicated above occurred on a university campus recently. Three student organizations had made preliminary plans to produce musical comedies on the campus during the same week. Obviously three such shows would conflict with each other, yet none of the organizations wanted to give up its plans entirely. All agreed that the best solution would be for the three groups to combine their efforts in a joint production, but differences in membership requirements, financial policies, and standards of skill required of participants made agreement on a definite plan difficult. A preliminary meeting of representatives from the student organizations together with representatives of the faculty had disclosed that the final plan, to be acceptable, must provide

[2] From *The Process of Group Thinking* by H. S. Elliott (Association Press, N. Y., 1932), p. 89 ff.

for (*a*) skilled professional direction, (*b*) opportunity for all students, regardless of organization membership, to try out for places in the cast or chorus or to work on the stage crew, (*c*) equal representation of the three student groups in the managing board, and (*d*) provision for an adequate financial guarantee. Prior to the second meeting, the chairman had secured from members of the joint committee several definitely outlined proposals; copies of these proposals, with the names of the authors omitted, were placed before each member of the committee at the beginning of the meeting. The chairman opened the discussion by recalling the four general requirements listed above and securing their confirmation by the group. From this point on the discussion focused upon the typewritten proposals before the group. It was found that all the plans had a number of common features; the differences were ironed out; some details were added and some dropped; a revised plan was found to be acceptable, was adopted, and provision was made to put it into operation. That is, beginning with the satisfaction step, the procedure indicated in the preceding section of this chapter was followed almost exactly. Similar abridgments of the complete discussion plan can often be adapted to the actual stage at which the question comes before the group.

Planning for consecutive discussion of a series of problems

GROUPS SUCH AS executive committees, governing boards, and the like are often faced with the necessity of discussing several problems during the same meeting. Some of these problems may be related to one another while others are quite distinct. Obviously, related questions should be discussed together or in immediate sequence, but the order in which unrelated questions should be considered requires some thought by the chairman. Suggestions for arranging the agenda of a meeting of this sort have already been given in the preceding chapter (see p. 594 ff.); together with whatever modifications may be required to conform

with the regularly established order of business in the group, those suggestions should guide you in deciding the sequence in which the problems should be arranged for discussion. There remains to be pointed out only the fact that you will need to work out a discussion plan for each of the individual problems on your list, these plans being abridged wherever possible, of course, in the manner previously explained. Your final outline, then, will consist of a series of deliberative discussion plans, modified to suit the stage at which the respective questions will arise, and arranged in the most logical sequence possible.

Planning for panel discussion

THE TYPE of plan to be prepared for a panel will depend on the type of discussion desired. If it is to be a series of speeches followed by an open forum, the plan will normally be a simple partition of the topic among the speakers, a different phase of it being assigned to each one. One person, for example, may present the problem, and each of the other speakers may suggest and evaluate a different type of solution; or different persons may discuss the political, economic, religious, and educational aspects of the topic being considered. Following these more formal remarks, the meeting may be opened for questions or comments from the audience, the chairman referring the questions to the various panel speakers for reply.

When the speakers on the panel are to participate among themselves, however, in the actual give and take of the type of discussion with which this chapter has primarily dealt, the discussion plan will need to be prepared by the chairman in greater detail. Approximately the same form may be used as if no audience were to be present during the discussion—that is, the plan will be similar to those included earlier in the chapter. If the purpose is to be informative only, the study-group type of plan can be used; if a problem or a proposed course of action is to be discussed, the deliberative type of plan will be more suitable. As explained in the preceding chapter, it is often desirable that the speakers run

through the discussion in private before their public appearance; doing so often suggests ways by which the discussion can be compressed, less important points omitted, and the whole plan made more coherent.

Whatever type of discussion plan is used, however, it should provide for utilizing the specialized information of all the panel members. Although no one should be limited in his remarks to his special field of knowledge alone, nevertheless questions relating definitely to that field should at least be directed to him first. Unless something of this sort is done, the very purpose of selecting a panel to conduct the discussion for the larger group in the audience is likely to be defeated.

Any type of discussion plan must also conform to the personnel of the group. The discussion leader does not dare to be too subjective in preparing his outline; he must not assume that everyone will be logical, clear-thinking, and unemotional. Known prejudices and strong feelings should be considered and an outlet for them planned, together with a means of modifying their firmness or violence. Or if certain points are not really vital to the essential issue and are likely to arouse bitterness or to waste time in unnecessary controversy, the leader must plan a tactful method of excluding these points from the discussion. If a certain person is known to have considerable prestige with the other members of the group, the discussion plan must be arranged to provide definitely for the consideration of other beliefs than his in order to avoid too hasty an acceptance of one point of view. In short, the plan must be laid, not alone to cover the subject, but to direct people in their discussion of it.

None of the suggestions presented in this chapter will take the place of good sense on the part of the discussion leader, nor of experience in planning discussion. The better informed you are on the subject or problem to be discussed and the better you know the members of the group whose discussion you are to lead, the better you will be able to outline a plan for that discussion. When your good sense or experience or the special knowledge you have

of the group indicates that a procedure different from that suggested in this chapter would lead to more rapid progress and more fruitful results, do not hesitate to devise a completely different type of plan. In the beginning, however, you will be wiser to follow rather closely the advice of experienced discussion leaders on the basis of which the procedures suggested in this chapter have been outlined.

PROBLEMS

1. Outline a discussion plan which you could use if you were to lead a discussion by your speech class on the subject, "How to Prepare for Group Discussion," or some other subject of your own choice.

2. Select a topic suitable for discussion by persons engaged in the vocation or profession you intend to enter and prepare an outline for a discussion of this topic by a study group of such persons.

3. Choose some current campus problem in which members of the class would be interested and prepare a plan for class discussion of this problem.

4. Recall some committee meeting which you have attended and indicate (A) the different problems which were discussed, and (B) whether each question arose as an undefined difficulty, a definite problem, a proposal for consideration, or a question of ways and means only.

5. Make a list of problems likely to arise at the next meeting of some organization to which you belong and, assuming you are to act as chairman, (A) arrange these problems in the most effective sequence for discussion, and (B) prepare an appropriately abridged discussion plan for each of them.

6. Taking the subject and the panel members chosen in working out Problem 9 in the preceding chapter, prepare a discussion plan suitable (A) for the series-of-speeches-plus-open-forum type of panel discussion, and (B) for the give-and-take type of participation by the panel. Indicate what changes, if any, would be required if this discussion were to be broadcast.



TAKING PART IN GROUP DISCUSSION

To be an effective participant in group discussion, either as a leader or as an ordinary member of the group, requires not only effective speaking but a knowledge of the proper time to speak and to remain silent. Moreover, there is a constant necessity for judging the importance of other people's remarks. This chapter will therefore consider briefly five things: how to stimulate and direct the discussion in the capacity of leader; how to evaluate the opinions of others; when to take part in the discussion and when to remain silent; how to act when you do participate; and what special devices of persuasion may be used.

Stimulating and directing discussion

EVEN THOUGH he has thoroughly prepared the agenda and has carefully outlined a suitable discussion plan, the leader still faces the task of stimulating and directing the actual discussion in such a way that the group will feel free to talk, that its attention will be

focused on the more important problems, and that a profitable conclusion will be reached. To this end, experienced leaders have offered the suggestions which follow.

Getting discussion started

Begin, as suggested in Chapter 31, by making a brief statement of the problem to be discussed and point out its importance, especially as it is related to the group members. This statement should be made with vigor and earnestness, suggesting the vital nature of the subject; it should be expressed in concrete terms supported by specific instances, but it should not be so long that it seems to exhaust the subject matter. This statement should, moreover, lead into a series of provocative questions designed to pull members of the group into the discussion. The questions ought not to be too general; they should call for specific answers based on the experiences of individuals in the group. You might ask, for example, "In what way have you, personally, met this problem recently?" Or better, "Mr. Knowles told me that he ran into this problem in the following way: . . . (Briefly describe.) Have any of you had a similar experience, or if not, how did your experience differ?" If such questions fail to provoke sufficient discussion, call on certain individuals by name. Ask for specific information someone is known to have—ask the treasurer for a statement of the cash on hand, or the secretary for the size of membership, or a fraternity man for the attitude of the members of his chapter; be sure, of course, that such questions are germane to the subject under discussion. Or call on other individuals to relate their experiences or to express their opinions on the problem. Go to the board and start a list—of causes for the existence of the problem, of types of people or groups whom it affects, of terms needing definition, of proposed courses of action, of anything which fits into your discussion outline and calls for enumeration; curiously enough, people who hesitate to begin a discussion seldom hesitate to add to a list which has been started.

Still another method is to bring out, at the beginning, one or more extreme points of view on the question. You can relay these

viewpoints yourself, or better, call on members of the group who have them. Nothing seems to stir a group into active discussion as much as an extreme statement with which to disagree; the danger of this method lies in the possibility of starting a verbal battle which consumes too much time or stirs up personal animosity. Seldom will this much effort be required to get discussion started because the problem which served to bring the group together is usually provocative enough in itself; but whenever the group lags at the beginning or hits a "dead spot" later in the discussion, the methods described above will prove helpful.

Keeping the discussion from wandering

The tendency to be drawn away from the central issue can be greatly diminished by writing on a blackboard a skeleton outline of the discussion plan as a whole. When people can see what points are to be taken up and in what order, they are likely to focus their attention on those points and in that order. Unless something really important has been omitted from the outline, the leader can direct attention to the points on it, one after another, and thus keep the discussion steadily progressing. Using this outline as a skeleton, many leaders fill in the details on the blackboard as they are brought up in the discussion, in this way providing continuously for the group a visual record of what has been said. If, in spite of this rather strong suggestion, the discussion takes an irrelevant turn, all that is usually necessary is to call attention to the irrelevancy and refer to the outline. The same is true when someone doubles back to a point already discussed or jumps ahead to a point not yet reached. Of course, the leader must be sensible and fair in this matter: sometimes the fault is in his outline rather than in the speaker who gets away from it. Something important may have been omitted from the outline. In general, however, the leader will do well to hold the group pretty closely to the outlined discussion plan.

There will be times when one or two persons in the group begin to monopolize the discussion. Not infrequently such persons really have a great deal to contribute, but quite as often they

tend to repeat the same things or to overexpand minor points. When this occurs, the leader should call on other members of the group, by name if necessary, asking them definite questions which will lead the discussion forward and away from the point which has been overdone and from the person who has been talking too much. In extreme cases, a time limit may be invoked, or the number of times any one person may talk can be limited. If the time is drawing near for closing the discussion, a statement of that fact usually has a marked effect in keeping talk from wandering or becoming repetitive. Remember that while the discussion leader does not usually have the right to direct what conclusion is to be reached, he does have the right and the duty to control the direction of the discussion and to keep it centered on the important issues. A good leader is one who can do this with tact and firmness.

Bringing out the facts

Normally, following the suggestions made on the last two pages should be enough to bring out the important facts needed to solve the problem or cover the subject of the discussion. If the participants are fair-minded and well-informed and the discussion plan is complete, no special effort beyond that already indicated will be required. Unfortunately, discussion groups do not always behave so perfectly, and the leader sometimes needs to see to it himself that important facts or viewpoints are not ignored and that strongly asserted opinion is not mistaken for reported observation or proven fact.

When he feels that something important has been ignored, the leader may tactfully inquire, "Has anyone noticed that . . . ," adding the missing fact himself. Or he may say, "Mr. Smith called my attention yesterday to the fact that . . . Has anyone else noticed this to be true?" It is even better, of course, to ask some individual in the group a direct question designed to bring out this fact. Likewise, if there seems to be a tendency to dwell on one point of view too strongly to the exclusion of an equally important one, the leader may call attention to it by suggesting, "Perhaps we should ask Mr. Johnson to express his view of this," or, "I have

heard this other point of view expressed too: . . . What do you think of it?"

The leader should never directly accuse a member of his group of twisting facts or making unsupported statements, but it is his duty to see that such statements do not pass unchallenged. He may handle instances of this sort tactfully by asking the speaker for further detail or for the evidence on which the statement is based. Thus he may say, "I wonder if you would tell us, Mr. Pike, what has led to this conclusion?" or, "Is that a statement of your own opinion, Mr. Stout, or have you observed it to be true in actual practice?" By skillful questioning, a good discussion leader can insure the inclusion of all sides of the argument in the discussion, see that the more important facts are carefully considered, and prevent the group from accepting assertions uncritically without supporting evidence. But he must seem to draw these facts out of the group itself; he must avoid seeming to dominate the argument himself.

Arriving at profitable conclusions

If a good discussion plan has been outlined and adhered to without too many digressions, the group will have come a long way toward concluding with profit. The leader may increase the likelihood of this result, however, in two or three ways. As the discussion proceeds, he will notice a number of things upon which most of those in the group agree; these he can bring together at appropriate intervals in brief summaries. In this way he can narrow the discussion to the points not yet agreed to and the attempt of securing agreement upon them. Summaries of this sort, moreover, lend a sense of accomplishment and tend to encourage the group in the attempt to reach a final settlement of the problem. As indicated above, another way in which the leader may add to the value of the discussion is by calling forth factual information. Many disagreements disappear when the facts are known; the leader can often thus eliminate needless argument. By this same method, moreover, personal antipathies can be minimized and the discussion kept on a more rational basis. Finally, at the close of

6. Are the facts or opinions presented consistent with one another? If two reports contradict each other, which seems more substantial and trustworthy?
7. What weight will other members of the group give to this person's opinion? Is his prestige so great that the group will agree with him in the face of conflicting evidence? Is he so little respected that he will not be believed unless someone else supports his opinion?

If you ask yourself these questions about each person who participates in the discussion, you will be able to evaluate his remarks more accurately. (Observe, moreover, that these questions will serve in passing judgment not only on the opinions of speakers in group discussions but on those expressed from the public platform or on the printed page.) A running evaluation of the comments made by others in the discussion helps in making a decision and in predicting the reaction of the group to whatever remarks you yourself may make.

When to take part in the discussion

THE QUESTION is often asked, "When should I talk and when should I keep quiet?" There can be no dogmatic answer to this question. In general, the longer you have been a member of a group, the more free you may be with your comments. Newcomers do well by speaking rarely and only when they have important things to say. In most cases, however, the following suggestions will apply:

Do not speak beside the point. If you have nothing to say directly bearing on the point at issue, keep quiet. This rule is by all means a cardinal one. Too often someone wanders far off the point to discuss another far removed, and by doing so drags out the settlement of the main point interminably. No matter how important what you have to say is, wait until the point under discussion is settled before you shift to a different subject. Remember that one point must be settled at a time.

Speak when you have a report to present. Frequently reports are made to a group by officials or committee chairmen. The treasurer's report, for instance, is an important part of a business meeting. Reports presented to a discussion group have for their purpose one of two things: merely to present information, or to make suggestions for action by the group. Sometimes, of course, both purposes are combined. In either case the report should be brief and to the point. Be sure especially to emphasize at the end, in summary fashion, those facts or conclusions which are of importance to the particular group to which the report is made.

Speak, of course, when you are asked a direct question. Do not let your answer become long-winded when you reply to a question. Unless you can contribute a new point of view or additional information, cut your answer short.

Speak when you have an intelligent comment or suggestion to make. Frequently some aspect of the subject has been neglected, or some important point has slipped by without notice. Even when you have no tangible information upon this particular point, a brief comment or question may stimulate others to contribute the detailed information needed.

Speak when you can make clear a point another has badly muddled. Quite often someone else may make a point which is quite important, but he may say it so vaguely that no one else appreciates its significance. If you can tactfully make the point clear, you will have performed a valuable service.

Speak when you can correct an error. In doing this you must exercise a great deal of tact, else you may start a bad argument. If the point is important, however, and you know the other man is wrong, by all means see to it that the correction is made. If you are courteous and modest, avoiding any appearance of officiousness, the error can be corrected without offense.

Speak when you can offer added information upon the question. No one person knows everything. Only by the combined information of the entire group can a sound judgment be made. If, therefore, you can illuminate the problem by an apt illustration, if you can cite accurate figures bearing upon it, or if you can relay

the testimony of someone outside the group, by all means do so. Be sure of only one thing: that what you say has a direct bearing upon the point at issue. Remember that nothing is so disconcerting as to have someone inject discussion which is entirely beside the point.

Speak when you can ask an intelligent question. If you are in doubt about something and are fairly sure that others are also in doubt, find out about the matter at once; do not allow the decision to be made without being informed. Obviously, to be continually asking questions is unwise, but a question asked at the proper moment will often save a great deal of muddled thinking and discussion. Moreover, a question may frequently be used to bring the discussion back to the main issue when it has begun to wander off the point. Finally, ask questions designed to bring out the facts behind unsupported opinions stated by another member of the group; the suggestions offered earlier in the chapter on this point apply as well to members of the group as to the leader.

Speak when you can inject humor into an otherwise dry discussion. This suggestion needs to be followed with extreme caution. Once in a while, however, a little spice will liven up a tired



group and serve to quicken the pace in general. Moreover, if strong disagreement should reach the point of personal animosity, a little good-natured humor will often serve to relieve the tension that has built up.

Proper participation

THE MANNER of speaking employed varies considerably with the type of discussion being conducted. Informal groups permit a more easy and familiar manner than a formal business meeting. Members of a panel must talk loudly enough to be heard by the audience as well as by the other members of the panel. In radio discussion, the members of the group should be seated equally distant from the microphone so that there will not seem to be a difference in the loudness of their speech. The comments made in Chapter 29 about microphone technic, especially those about rustling paper and rapping on the table, apply even more to radio discussion than to single speeches since the more people there are, the more chance exists for noisy movement.

Taking part in a broadcast discussion on wages and prices are Robert Nathan (economist, who defends his "Nathan Report," prepared for the Congress of Indus Organizations, against the views of Ralph Robey (right), chief economist of the Nat Association of Manufacturers. The moderator (center) is Dwight Cooke.



Regardless of these differences arising from the situation, however, the manner of participating in discussion has one basic common characteristic: consideration for the other members of the group. Discussion is a joint enterprise and not the place for prima donnas. The comments made in Chapter 1 about participation in classroom discussion are equally true of group discussion anywhere. Remember those suggestions: Do not show off, yet avoid false modesty when you have something worth while to say. Talk loudly enough to be heard. Speak to the point and avoid vague, unsupported statements. Accept criticism with dignity, and treat disagreement with both critical judgment and an open mind. To remember all this in the midst of vigorous discussion is not easy, but if you develop the habit of participating with these ideas in mind, your comments will be more useful and your influence will increase.

Special technics

IN ADDITION to the general suggestions which have been made so far, there are some special devices which can be used in discussion when it is your purpose to secure agreement to something you propose. Too often people try to swing a group around to their point of view merely by argument, forgetting that argument quite often serves only to make the other person more decided in his own opinion.

All the technics for securing belief mentioned in Chapters 22 and 23 have a continual application in group discussion, especially the "yes-response" technic. The more often you can get the members of the group to agree with you, the more likely they will be to continue the habit of agreement even upon doubtful points. Do not present the most disagreeable proposition to them first, but last, and then only after you have secured agreement upon several other points.

In addition to the suggestions made in those two earlier chapters there are some special methods applicable to the discussion-group situation. Consider six of these:

Pull your proposal from another person by suggestion. Instead of making the proposal yourself, lead the discussion to a position where the actual point is quite obvious and someone else will be likely to make it for you. Suppose, for example, that you are in favor of spending more money for advertising but do not want to make the proposal yourself. Maneuver the discussion to the point of considering ways and means of expanding the business. Then suggest that the group should catalogue (on the blackboard or upon paper) all the possible ways in which expansion can be brought about. Someone will be sure to suggest advertising as one of the means. Then, when all the methods have been set down, side with the person who proposed increased advertising. You will now be supporting someone else's proposal rather than putting forward your own, with the result that you can be much more outspoken than otherwise. This is a particularly valuable technic when you have a number of proposals to present. A group becomes annoyed if one person brings up all the ideas.

Ask the opinion of another who you know will agree. Quite often the first few opinions expressed upon a proposal will set the tone for subsequent statements. If the first few persons to speak are quite definite in favoring or opposing a proposition, there is likely to be a tendency upon the part of others to voice different opinions more temperately. It is a case of getting off on the right foot. As soon as you have made a proposal, therefore, pick out someone else in the group who you think will agree with you and ask him, "What do you think about it, Mr. Jones?"

Compromise on small points to secure agreement on big ones. The attitude of dogmatism tends to breed dogmatic opposition. If by giving in on smaller points you can demonstrate that you are willing to be reasonable, you will tend to strengthen your prestige with the group and to reduce its resistance. The principle of reciprocity is quite as applicable here as elsewhere. By supporting another's proposal, or by giving in to it, you tend to create an obligation in him to support you.

Eliminate doubtful points from your proposal. Frequently the opposition to a proposal arises not from any objection to its cen-

tral idea, but to some part only, such as the date when it is to be applied or the method of application. If it is impossible to secure a compromise on points of this sort, they may sometimes be eliminated from the proposal entirely and left for later decision by the chairman or president. Frequently such points can even be dropped without sacrificing the strength of the plan. Shrewd persons have been known even to include points of this kind purposely in order to draw the fire of opposition away from the central plan to minor points which may easily be discarded.

On rare occasions, deliver an ultimatum. When nothing else succeeds and you are determined to force the adoption or rejection of some proposal, you may find the use of a threat effective. The ultimatum is by nature a weapon of force rather than of persuasion, however. It should be employed only when you are prepared to apply force—either the force of your personal prestige, or some concrete action undesirable to the group—if your ultimatum is not heeded. Remember, however, that force breeds force and that no friends are made by presenting ultimatums.

By postponement avoid negative action. If you see that there is no possibility of securing agreement on a proposal that you favor, or if the opposition to it seems so strong that there is a chance of definite rejection, a wise procedure is to postpone decision to a later date. Conditions may change before the next consideration of your proposal, or the opposition may become less active. A proposal can be far more easily put through if it does not have the stigma of a definite rejection in the past. So far as possible, therefore, avoid a definite negative decision on any matter which you want to have accepted ultimately.

Throughout the entire discussion, however, remember that the fundamental object should be to arrive at the best possible decision or to secure the most accurate information. Do not engage in it merely to "win points," or to prove the other fellow wrong. In the sample discussion printed below, observe how the speakers keep to the main problems before them, how they disagree at times without becoming contentious, and how they ultimately reach essential agreement.

THE COMPLEXITY OF AMERICA[1]

A University of Chicago Round Table discussion presented over the air by the National Broadcasting Company on July 12, 1953. Participating in the discussion were Paul H. Appleby, Morton Grodzins, and Charner M. Perry.

MR. PERRY: Bigness is an American characteristic—almost our national trade-mark. We love bigness, and we even brag about it. On the other hand, we dislike bigness. Big business frightens us, but we are proud of it. Big government worries us, but we turn to it for help when we cannot solve our own problems.

Appleby, you have spent fourteen years in Washington in such jobs as Under-Secretary of Agriculture and Assistant Director of the Budget, and you know intimately the working of our government. You have also been a newspaper publisher. You have seen bigness in government and bigness in private organization.

MR. APPLEBY: Yes, I have seen it both places, and I have seen some people take bigness in stride, and I have seen some people very quickly baffled by it. I knew an advertising man a good many years ago who made a great success of selling advertising at 70 cents an inch in a small daily paper. He was hired later to sell advertising on a paper having a rate of $14.00 an inch. He could never convince himself that any advertising was worth $14.00 an inch, and so he soon quit and began selling life insurance.

MR. PERRY: Grodzins, have you lived with bigness?

MR. GRODZINS: I not only have lived with it, but I am living with it right now. After all, here we are in a big city at a big university on a big radio network, and some of us even have a big headache on Sunday morning, and it seems quite clear to me that bigness is not our trouble. There is something else besides bigness, is there not, Appleby?

MR. APPLEBY: Yes, it is the presence of multiple and varied bignesses; it is complexity.

MR. GRODZINS: Complexity, I think, is the word, and the common belief around is that this complexity is bad because individuals are lost and frustrated and unhappy; that big institutions are unmanageable; that industrial urban conditions have sundered our enjoyment or even our understanding of life. I would like to say right at the very beginning that I disagree with these views even though they have been the dominant views of social analysis for perhaps the last century or so.

[1]About the speakers in this discussion: Paul H. Appleby is dean of the Maxwell Graduate School of Citizenship and Public Affairs, Syracuse University; Morton Grodzins is a professor of political science and Charner M. Perry a professor of philosophy, both at the University of Chicago.

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This was the view of Marx, of Durkheim, of the great German sociologist Weber, even of Freud. I think that all these people emphasized only the harsher side of complex modern civilization, and I would like at the beginning to place my vote in favor of big civilization.

MR. PERRY: But civilization does present us, does it not, with innumerable problems? In every big city there are large areas which are blighted by changes which we do not know how to control. There are other problems, some of them large, some of them small—problems of traffic, of how to decide what to do in our private affairs, of how to relate ourselves to our job and to government. Are not these problems too difficult for the ordinary man in our big and complex society?

MR. APPLEBY: I do not think that these problems are too big, but I think that it is very important for us to recognize them. There is some justification, of course, for people to feel a certain smallness about themselves and their roles in society when they are single members of very large working organizations and when they see the vast number of varied organizations with many and various functions and subfunctions and all kinds of specialization of labor. Out of all this emerges a great interdependence of people, general dependence on the state of the general economy, general involvement in foreign affairs. It is a very real situation to which we have to address ourselves.

MR. GRODZINS: All this is true, and I would like to make it just a little bit more specific. My general position is that certainly complex civilization makes life difficult and perhaps in some respects more difficult than in primitive societies or in totalitarian societies where people do what they are told. On the other hand, I believe that these difficulties are counterbalanced by very real advantages—advantages which allow us in a free society to develop our skills, to develop our own personality, and to find a niche for ourselves where we can be happy even though we are different—and despite the McCarthys, I might add.

MR. PERRY: You do not think that the big society standardizes and suppresses dissent and variation?

MR. GRODZINS: No, not at all. On the contrary, I think that beneath the surface uniformity of American life, for example, there are many places, small areas, in which people can get off and enjoy themselves.

MR. APPLEBY: The very division of labor which makes our complexity also enriches life. People have many more kinds of work to choose among; many more varieties of forms of self-expression. They can do things that they were never able to do in more primitive times when they were fishing and hunting and fighting in the crude business of simple subsistence. It was simple.

MR. GRODZINS: But despite my optimism, I think that your optimism, Appleby, goes just a little too far. If we take the conditions, for example, of slums in our modern American cities, it is unquestionably true that it is more difficult for people to do something about their own neighborhood problems than it is for people in more primitive communities. There is the whole institutional complex in which cities—a city like Chicago—must run to the state house to get power to do something about the slums; there is the problem of a single citizen who can find no point of contact and no point of leverage for his activity, whereas in simpler communities where some conditions exist, perhaps you can move ten miles up the river and start all over again.

MR. APPLEBY: I spent six months in India not long ago, and certainly I did not see there any great facility for curing the slum problem; at least 70 per cent of the people of India live in slums. No such percentage of the people live in slums here. The problems and the difficulties involved in eradicating slums now are the difficulties of our advancement. It is a good deal like the difficulties of playing the piano as contrasted with the difficulties of beating a tribal drum; we have a more complicated instrument, but it is capable of serving us much more richly.

MR. GRODZINS: The piano has its own complexity, however, and its own difficulties. I would agree with you that we have more material resources to work with here than those people in India do, but we have this huge institutional complex. The very difficulty of putting your finger on something really makes for disadvantages which arise out of complexity. This is what a recent author meant when he said that the individual has no sure center for his life, no plan for life; that he is bored at work; that he is restless at play; and that he in many cases is just simply confused. He does not know where to go from here to get something done, whereas in smaller communities the neighbors can get together and make these decisions and can make their decisions effective. This, I think, despite my general optimism about this issue of complexity, is really a difficulty of modern society.

MR. PERRY: Is it not also the case that even though there are greater opportunities and resources, the individual frequently is unable to find them? Assuming that there are many jobs available, an individual who does not have a job may be completely lost and frustrated in trying to find one, because the civilization and society in which he lives are so great that he does not know where to go or how to begin.

MR. APPLEBY: This is really a problem in comparisons, it seems to me. I would not say anything in disproof of the existence of problems of this kind, but the question is whether we have fewer such problems

or problems at a more advanced level really entailing the enjoyment of greater riches than people in more primitive societies. The unemployment in India is chronically worse than it is in America at the bottom of a depression.

MR. GRODZINS: But is it worse than it was in America, let us say, in 1850?

MR. APPLEBY: Yes, it is. The under-utilization of manpower in India, partly because of lack of technologically advanced methods of work, partly because of backwardness in all phases of life, means that the people there have less opportunity to engage their efforts profitably than people in our society at any time in our history.

MR. PERRY: Certainly the problems are real whether they are greater than those of other societies or not. We have problems of complexity if for no other reason than that we think we have them. Maybe it was easier and maybe it was harder in other societies, but nevertheless our problems are hard for us. We cannot escape complexity; we are with it and with these problems. What I would like to know is how we can live with them. Can we manage our complexities? I confess that I like the complexity of our society, but I am worried and baffled about certain aspects of it.

MR. APPLEBY: In general terms we have one of the least organized of societies, while in detail we have the most highly organized one. The tempo of change from revolution against authority and from pioneering simplicity to a tremendous complexity of interdependence has been such that we have not at all caught up in this particular. With all our specialized learning we have advanced little in our conscious learning about living together and living with complexity in this new and great interdependence. We need rather desperately, I think, to turn more of our attention to organization, to structure, to administration, to decision-making, and to the skills of membership essential to a popularly oriented society and to popular government. These are the new problems of complexity.

MR. GRODZINS: Appleby, I am glad to hear at least that you do not think that this is the best of all possible worlds and that you think there really are some troubles which face us. My position is that this is a difficult world; I would not minimize these difficulties. My further position is that the difficulties are worth it; they pay off in terms of human satisfactions and in terms of the development of human personality.

But I would disagree with your last statement, which seems to me to imply that we must be more organized in direct programs of participation in large-scale government. I think that political nonaction,

political apathy, is an essential democratic freedom; I think that such inaction is frequently more apparent than real, because a great deal of political action is carried out within the small groups into which people are organized. But even when the apathy is real, it is potentially less dangerous than enlistments of population groups and mass programs of participation. To whip up these programs, to enforce participation is, in my opinion, to destroy democracy, because those who enforce participation in government, in the end, I think, have to dictate to the participants.

MR. PERRY: Is not one of our troubles that we have too much government and too much running to government, too many large pressure groups formed to exert influence on government? Would not our problems be more manageable if the size and complexity of government were somehow reduced?

MR. APPLEBY: This is a relative question. I have not suggested that government is the sole means for handling our complexity. My view is that we ought to use government for the solution of our complex problems when we need to use government for that purpose; that we ought to be more willing to use government; that we ought to be open-minded about it instead of being consistently hostile to the idea. But I think that there are reforms to be made in both private organization and in public organization that would facilitate our advance. On the other hand, I would like to emphasize my belief that the government has not been called upon very much with reference to our new complexity.

MR. PERRY: Is our government not too big, particularly our national government?

MR. APPLEBY: I think not. Our national government is big chiefly in dealing with functions which date back to the administration of George Washington. The largest part of the government—80 per cent of it, in fact—is constituted by the defense establishment, the Post Office Department, the Treasury Department—agencies which go back to the beginning of government. The Post Office itself represents a good 20-25 per cent of all the personnel working for the national government. I hear no one complaining that the Post Office Department is too large; I do hear complaints about the afternoon mail deliveries which have been dropped; I hear other complaints about reduction in postal service under an economy wave. We can dismiss 25 per cent of our fear of big government when we dismiss our concern about the Post Office Department.

MR. GRODZINS: I think that I share Perry's view that it is possible for the government to go too far; that there is a continuum beyond

which we get into danger. If the government begins to supply all the cues for our action, if we achieve no satisfaction without direct directives from government, then we get into the situation of the totalitarian government where all life is directed, or substantially all, at least, from some central point. This is an end very much to be avoided.

MR. APPLEBY: I think that it is a common belief that we move to authoritarianism by democratically extending the scope of government, but I have yet to see that demonstrated. The danger of authoritarianism, I think, is in a breakdown, an inadequacy, a failure to utilize democratic government sufficiently. We have paid a whole lot of attention to the dangers, which I will admit, of government's taking on too many functions, government's being too arbitrary. It is a matter of judgment about what government should take on, but I think that we ought to pay at least equal attention to the problems of private discipline. What about the constraints under which we live which are constraints that are produced by all our private organizations—each one of them full of manifold disciplines? We do not pay the same attention to those things. I am inclined to think that the total amount of discipline under which we live in our society has grown vastly more rapidly and more in total in the private field than the disciplines of government under which we are pushed around and regimented.

MR. PERRY: Regardless of the size of the government, whether it is too big or too small, it seems to me that it is very difficult for a democratic government to solve problems in regard to which there are wide disagreements of opinion or deep conflicts of interest. How can government, without being dictatorial, solve our problems when our problems involve these deep divisions of interest and feeling?

MR. GRODZINS: I want to try a first answer to that. But, first of all, let me say in response to what Appleby said last that I agree with him that the problem is to avoid any single source in the community, whether it be public government or private government—to avoid allowing any one of these entities to control too large an area of our lives.

Now, let me answer your question, Perry, of how we can have democratic government really reconcile wide disagreements. One answer to this is that it does not have to reconcile them. Disagreements can exist. This is one of the great prides of democracy.

MR. APPLEBY: I have often remarked, in this same vein, on the number of great political issues which have been heatedly debated in political campaigns in this country which never have been resolved. Of course, our whole approach to religion is to let everyone disagree about religion, about which they feel quite deeply. There are a great

many issues which do not have to be resolved, and it is the genius of democracy that we do not resolve disagreements until we are ready to resolve them by some kind of majority consensus.

MR. GRODZINS: I think of an English statesman who said that the only agreement which you need is an agreement on fundamentals and that all other matters you can safely afford to bicker about. This statement, I think, is an accurate one.

Americans have a common value point of view. It may be negatively stated in terms of "leave us alone," and it may be positively stated in terms of freedom, but the clash of fundamental views which the grousers about complex government see about us, I believe, is much overemphasized. It is hard to catch the common spirit of America, but, nevertheless, I think that it exists and I think that that is sufficient to hold whatever disagreement Perry sees in this complex society.

MR. PERRY: Granted that we can agree to disagree about many things, nevertheless there are various actions in which we have to engage together and in regard to which we have to have agreement. For example, in regard to the slums, if we are to do something, we all have to do more or less the same thing; in regard to traffic and the roads, it is impossible for me to have a road where I want it and for you to have a road where you want it. In all these problems of action we have to act together. My question is how in these cases we can achieve, through government action, an agreement which would enable us to solve our problem.

MR. APPLEBY: It is true that there are a good many instances in which the gap between our private concerns and feasible public agreement on public policy is much too wide. But I think that we can devise means by which that gap may be narrowed by some kind of intermediate organization of affairs, intermediate organization of discussion, intermediate organization of issues.

I have one example in mind of the problem of handling reclamation in the eleven western states. The Reclamation Association out there is a private organization. There are competing and different views and different reclamation districts; questions about whether to enlarge the district or not. When the Reclamation Association, dealing privately with all these districts, proposes a new district, the government in Washington can pretty well accept that as being in the public interest in the West. Then the Congress, the Bureau of the Budget, and the other departments of government in their interaction in Washington can argue over the question about how much of national money and resources should be deployed to the extension of reclama-

tion in the West. In that way the public interest, the general policy position, is arrived at quite systematically and very satisfactorily.

MR. GRODZINS: What you say is that these private organizations serve the purpose of clarifying issues, of cutting down the number of choice points which particular individuals have to make. That is, these private organizations are filters through which individual views come, and it is the organizational view, representing large numbers of individuals, with which the government has to deal. One could extend this view one step further and say that the consensus that Perry looks for—the unity that Perry looks for—is achieved largely through the work of the nongovernmental private organizations.

MR. PERRY: Now I have never been an organizations man, have never liked to join them. You make me feel that I have been guilty of not fulfilling my duty toward government. Are you saying that government will work better if we build up a series of private organizations that filter issues and that present government with simplified issues and with information about the interests and the reconciliation of interests?

MR. APPLEBY: Yes, indeed. Even in our present condition where we have not done too much of this too consciously. I think that lobbies serve, on the whole, a very fine purpose. There is a good deal of misunderstanding about lobbies. There is abuse of lobbying, and there are some corrupt lobbyists; but, on the whole, the prosecution of the various private interests which exist in this country and which are organized in various ways and through organization brings their interests to the attention of government, which is one very important aspect of pluralistic democracy. The government would be greatly bereft without the service of representations made by these private organizations.

MR. GRODZINS: I do not really feel too sorry about Perry's not being a member of some political group. As a matter of fact, all those who are not organized into political groups perhaps make the largest group, and it is the potentiality of the unorganized to organize which has a very great leavening influence on politics in this country. Perry, you are in a pretty good position, I think.

MR. PERRY: You make me feel better. What shall I do to improve my participation in government if you excuse me from organizations?

MR. APPLEBY: Oh, I would not want to excuse you permanently from organizations; their existence is a continuing opportunity for you. You should not join just for the sake of joining, but whenever you do have opinions which you want to prosecute, you can select memberships which will strengthen your own efforts; you can choose vehicles for prosecuting your points of view and that is a thing which too few people understand sufficiently.

MR. GRODZINS: The really important thing about democracy is that democratic leaders always have to look over their shoulders to be certain that the followers still follow. It is the distinction of our democratic populations, I think, that as individuals or through existing groups, and very importantly through groups to be formed, these people may choose not to follow the leader and still remain outside barbed-wire fences.

MR. PERRY: You encourage me. It seems to me, to look back over some of our discussion, that our problems are new and difficult and thrust themselves on us rapidly and urgently. We do, however, have great and new resources for solving our problems. I have faith that we can solve them, but I do not as yet see how or what part government shall play.

MR. GRODZINS: For my part I think that America's complexity is America's strength and that the clash of ideas and the struggle for prestige and power are the very marks of democratic social order. They take their toll, but they also add immeasurably to the mature pleasures of life. We may all be appalled sometimes by Americans who seem to vacillate between doing everything and then doing nothing. But I think that it would be far more appalling to be caught in a society where we could do only what we were told. We may be impressed sometime with the difficulty of making choices, and so we may sympathize with those who flee from freedom, but we would feel immeasurably more impoverished if we had no freedom to flee from, no free choices to make. These freedoms and these free choices are our democratic birthrights and our democratic glory.

MR. APPLEBY: I think that the people, in making these choices, do, on the whole, better than they themselves often believe that they do. For example, the political scientist should say that people should look usually to governors of large and cosmopolitan states for presidential candidates; and since the turn of this century, the people fairly consistently have looked in that direction.

I would say too that we have a concern in complexity which is often fearful, because it is directed toward the future. We do not sufficiently appraise our achievements and are not sufficiently confident because of what we have already done in managing and capitalizing on complexity. We are really pretty well satisfied to live in our present state of complexity. The fear about which we have been talking here is nearly always a fear of the complexity tomorrow when these things get bigger and more numerous and more complex. I think that we can solve them tomorrow as well as we have yesterday and today.

PROBLEMS

1. Report to the class your observation of the leader of some discussion at which you were present. Include in your report comments on the points discussed in this chapter under the heading, "Stimulating and directing discussion." Note particularly the use of questions, blackboard outlines, and summaries.

2. Assuming that you were to lead the discussion of a student group on some current problem, phrase (A) five questions which would serve to stimulate discussion, and (B) five others which would tend to bring out facts rather than opinions.

3. Select a point about halfway through the University of Chicago Round Table discussion printed above and prepare a short statement which summarizes the discussion up to that point.

4. Find ten statements of opinion reported in your newspaper. Evaluate each of them by asking yourself the seven questions listed on pages 619 and 620.

5. Apply the same tests (Problem 4) to the opinions expressed by five different people in the next discussion in which you participate.

6. In a discussion at which you are present, tabulate the reasons for the first twenty remarks that are made. As a basis for this tabulation, use the list given in this chapter under the heading, "When to take part in the discussion."

7. Observe some discussion, listing examples of failure to observe the requirements of proper participation. (See also Chapter 1, pp. 18 and 19.)

8. In the next discussion in which you participate, plan beforehand to use one or more of the special technics explained in this chapter to secure acceptance of some point of view or plan of action. Report how well this technic succeeded, or, if it didn't, why it did not.

9. Analyze the discussion printed above for examples of the various reasons for speaking and instances of the employment of special technics.

CHAPTER 33 PARLIAMENTARY LAW FOR INFORMAL GROUPS

The degree of formality with which discussion is carried on depends largely upon the type of organization holding the meeting. Legislative assemblies follow a detailed and somewhat complicated set of rules while many informal study groups employ very few rules if any at all. In order that the discussion may be orderly, however, most groups follow either by formal regulation or by tacit consent certain rules of order which have come to be known as "parliamentary law," because of their origin in parliamentary bodies. For a detailed list of these rules, a complete manual such as *Robert's Rules of Order* should be consulted. For the average group, however, less detailed procedure is required. This chapter contains only a brief outline of those rules for conducting business meetings that are followed almost universally, even in less formal groups. For proper participation in discussion where parliamentary procedure is employed, a knowledge of these basic rules is necessary. Those who are to preside over such groups must master these rules particularly well, for upon them lies the responsibility for seeing that the rules are observed. If the procedure outlined

in this chapter is followed, business will be disposed of more quickly and with less confusion, and meetings which previously dragged will proceed with greater rapidity and precision.

The chairman

SOMETIMES the president of the organization or the chairman of the committee has already been chosen, in which case he automatically becomes the presiding officer. When no such officer has been selected, the first duty of the group is that of electing a chairman from among its members, after nominations have been made, by a majority vote.

The most important duty of the chairman is to preserve order. He must see that only one person is allowed to speak at a time. Speakers are required to address the chairman and be recognized by him before speaking in order to avoid a general hubbub. In addition, the chairman has certain appointive powers, such as the naming of subcommittees and minor officers. In the less formal groups the chairman is allowed to enter the argument and to vote on proposals which are presented for decision; in fact, as explained in the preceding chapters, he often exercises a vigorous leadership in the discussion. In more formal bodies, however, he is limited to the duties of presiding.

Order of business

NEARLY every organization has a regular order of business which is followed at each meeting. When no such predetermined order exists, the following one may be used or such parts of it as fit the business of the group:

1. Roll call.
2. Minutes of the last meeting—to be read, corrected, approved.
3. Settlement of unfinished business left over from the last meeting as indicated in the minutes.
4. Committee reports; action upon their recommendations.

5. Consideration of new items of business.
6. Determination of the time and place of the next meeting, unless this is regularly established.
7. Adjournment.

Special order determined in advance

Sometimes a problem arises which is so important that it is made the special order of business for the next meeting. When this is done, the regular order of the next meeting is modified to give this special problem precedence, and all other matters are omitted or postponed.

Changing the order

Occasionally the advance prediction of the importance of some question is impossible. When such a matter requires immediate attention, it may be considered in advance of its regular place in the order of business by the vote of two-thirds of the group.

The subject for discussion

AT TIMES the subject or subjects for the discussion have been settled in advance; the group may be a committee whose duty was specified by the authority which created it; or the subject may be introduced by the recommendation of a sub-committee. Usually, however, the specific proposal is introduced by a "motion" made by some member of the group.

How the subject is introduced by a motion

The proper form for introducing a motion is to say, "Mr. Chairman, I move that . . ." A second person must usually support the introduction of a proposal in order to prevent the consideration of matters which interest only one person. To second a motion, you should say, "Mr. Chairman, I second the motion."

Until a motion is made and seconded, no one is allowed to discuss it. After a motion has been made and seconded, no other

subject may be discussed until the motion has been disposed of.[1] Too much emphasis cannot be placed on this latter point, for unless this rule is followed the discussion is likely to wander about and no decision be reached.

How the subject may be limited

The motion may be limited or modified in two principal ways: by a division of the question, and by amendment.

Division of the question. Sometimes a motion is made which contains two questions. For example, the motion that "this organization rent an office in the Union Building for six months beginning tomorrow" contains the question of the *place* of the proposed office, and the *duration of time* for which the office is to be rented, as well as the question of renting an office at all. When a motion of this kind is made, any member of the group may ask the chairman to divide the motion into two or more parts so that each part can be discussed separately. The chairman has the authority to do this if no one objects; if someone does object or the chairman refuses to divide the question, a motion for division may be made and may be passed by a majority vote.

Amendment of the motion. There are times when the general idea contained in the motion is satisfactory, but some part of it is undesirable or not clearly stated. The motion can then be changed by striking out or adding certain words to it. In order to do this a "motion to amend" is required, which must itself be seconded and passed by a majority vote before it may become part of the original motion. The proper form for proposing an amendment is the following: "Mr. Chairman, I move that the motion be amended by striking out the words ('six months') and inserting the words ('one year') so that the motion will read ('this organization shall rent an office in the Union Building for one year')." The motion to amend may itself be amended or discussed, but it must be voted upon before the main question is decided. If the motion to amend

[1]For a discussion of privileged, subsidiary, and incidental motions, some of which may be injected into a discussion at any time, see *Robert's Rules of Order* (Scott, Foresman and Company, Chicago, 1951). See also the table of motions on pp. 644-645.

is approved, the discussion returns to the original motion *as amended;* if the amending motion fails, the discussion returns to the original form of the main motion.

There are two requirements which the motion to amend must meet to be recognized by the chairman. First, it must be germane; that is, the amending motion may modify the original motion, but must not change its meaning entirely. To strike out the whole motion and substitute an entirely different proposition is not allowed by the method of amendment. Second, it must embody a real change. Merely to change the motion from an affirmative to a negative statement of the same thing is not permissible. The following example will indicate a proper use of amendment:

1. *Original motion*—"that an expenditure of $500 be authorized for repairing the clubhouse roof."
2. *Amendment*—"that the sum of $1000 be substituted for $500; and that the words 'and completely re-covering" be inserted after the word 'repairing' in the motion."
3. *Motion as amended*—"that an expenditure of $1000 be authorized for repairing and completely re-covering the clubhouse roof."

The discussion of the subject

The motion before the group at the time may be discussed by any member, but the discussion must be limited to that motion until it is disposed of in some way. The chairman has the right to stop any member who violates this rule and to give the floor to someone else. As soon as the motion has been settled or disposed of, discussion on it must stop unless a formal motion is made and approved to reconsider it. A motion "to reconsider" must be presented by someone who voted with the majority but who wishes to change his vote, and a majority must favor reconsideration. Except in this special case, disposal of a motion automatically stops discussion upon it.

There are, moreover, certain types of motions which cannot be discussed at all, but must be put to a vote at once. The most important of these are the following:

1. Motions to call for the regular order of business.
2. Motions for the "previous question."
3. Motions to "lay on the table."
4. Motions for adjournment.

How motions may be disposed of

There are three principal ways by which motions may be disposed of: by a vote on the motion, by a motion to postpone or lay on the table, and by reference to a committee.

Vote on the motion. Usually the vote on the main motion comes about naturally of its own accord. When the important points have been discussed, the group automatically seems to become ready for a vote. When the chairman senses this attitude on the part of the group, he may suggest a vote, and if there is no objection, the vote is taken. There are times, however, when the attitude of the group toward the proposal is sharply divided, and the discussion continues vigorously even after all the important things have been said. At such times, a motion to the effect that the discussion be stopped and a vote taken is necessary. Such a motion is called a motion for the "previous question," and is made as follows: "Mr. Chairman, I move the previous question." (In less formal groups, this motion is sometimes made by merely calling out, "Question!") The motion for the previous question cannot be discussed; it must be voted on at once; and it must receive a two-thirds vote for adoption. If it is adopted, the discussion on the main motion must cease and a vote on the main motion be taken at once.

Motion to postpone, or to lay on the table. The principal effect of a motion to postpone, or to lay the proposition on the table, is to remove the proposal from discussion for the time being in order to allow a consideration of more important matters. A motion which has been postponed or laid on the table may then be called up for discussion at a more convenient time and finally disposed of then. The motion to postpone is made by saying, "Mr. Chairman, I move the question be postponed indefinitely," or ". . . postponed until . . . [a definite time]." To lay a proposal on the table,

simply say, "Mr. Chairman, I move the question be laid on the table." The effect of either motion is practically the same. The motion to postpone or to lay on the table may be made at any time during the discussion, and can be adopted by a majority vote.

Note, however, that unless a definite time is set for reconsideration of a motion which is postponed or laid on the table, the chances are that it will be forgotten or that the pressure of other matters will prevent its being brought up again and considered finally. In fact, the motion to postpone indefinitely is often used to defeat a proposal politely without making the members of the group commit themselves definitely upon it. Moreover, this motion is often used to test the strength of the support or opposition which the proposal has in the group; each person's vote on postponement tends to show his attitude toward the proposal itself without the necessity of a final decision.

Referring the motion to a committee. A motion to refer the proposal to a committee may be made at any time during the discussion and, if adopted by a majority vote, has the effect of removing the main motion from discussion and passing it on to the committee indicated. There are sometimes standing committees to which the motion may be referred; if not, the chairman may be authorized to appoint a special committee, or a special group may be named in the motion itself. The proposal may be passed on to a committee without instructions, or the committee may be instructed to investigate and report back, or it may be authorized to take final action.

This means of disposing of questions under discussion is especially valuable for handling minor questions on which the group does not wish to spend time for detailed consideration. Sometimes, moreover, no one in the group at the time has adequate information on the subject to justify a final decision, and by instructing a committee to investigate and report, that information can be assured for future consideration.

The form for stating a motion to refer to committee varies with its detailed intent. A few of the forms frequently used are

Parliamentary procedure for handling motions

Classifications	*Types of motions*	*Order of handling*	*Must be seconded*	*Can be discussed*	*Can be amended*	*Vote required*	*Can be reconsidered*
Main motion	To present a proposal to assembly	Cannot be made if any other motion is pending	Yes	Yes	Yes	Majority[1]	Yes
Subsidiary motions[2]	To postpone indefinitely action on a motion	Has precedence over above motion	Yes	Yes	No	Majority	Affirmative vote only
	To amend (modify) a main motion	Has precedence over above motion	Yes	When motion is debatable	Yes, but only once	Majority	Yes
	To refer motion to committee	Has precedence over above motions	Yes	Yes	Yes	Majority	Yes
	To postpone action on a motion to certain time	Has precedence over above motions	Yes	Yes	Yes	Majority	Yes
	To limit discussion to a certain time	Has precedence over above motions	Yes	No	Yes	Two-thirds	Yes
	Previous question (to call for vote)	Has precedence over above motions	Yes	No	No	Two-thirds	No
	To table a motion (to lay it aside until later)	Has precedence over above motions	Yes	No	No	Majority	No
Incidental motions[3]	To suspend a rule temporarily (e.g., to change order of business)	No definite precedence rule	Yes	No	No	Two-thirds	No
	To close nominations[4]		Yes	No	Yes	Two-thirds	No
	To reopen nominations		Yes	No	Yes, only as to time	Majority	Negative vote only
	To withdraw or modify a motion (to prevent vote or inclusion in minutes)[5]	These motions have precedence over motion to which they pertain	No	No	No	Majority	Negative vote only
	To rise to a point of order (to enforce rules)[6]		No	No	No	No vote; chairman rules	No
	To appeal from decision of the chair (must be made immediately)[6]		Yes	When motion is debatable	No	Majority	Yes
	To divide a question (consider by parts)	Takes precedence only over motions to postpone indefinitely	[7]	No	Yes	[7]	No

	To object to consideration of a question[8]	Takes precedence over main motion	No	No	No	Two-thirds	Negative vote only
	To secure a division of the assembly (standing vote)	Has precedence after question has been put	No	No	No	Majority	No
Privileged motions	To call for orders of the day (to keep meeting to order of business)[9]	Has precedence over above motions	No	No	No	No vote required[5]	No
	Questions of privilege (to point out noise, etc.)[6]	Has precedence over above motions	No	No	No	Majority	No
	To take a recess	Has precedence over above motions	Yes	If no motion is pending	Yes	Majority	No
	To adjourn	Has precedence over above motions	Yes	No	No	Majority	No
	To set next meeting time	Has precedence over above motions	Yes	If no motion is pending	As to time and place	Majority	Yes
Unclassified motions	To take motion from table (to bring up tabled motion for consideration)[10]	Cannot be made if any other motion is pending	Yes	No	No	Majority	No
	To reconsider (to discuss and vote on previously decided motion)[11]	Can be made if another motion is pending[11]	Yes	When motion is debatable	No	Majority	No
	To rescind (repeal) decision on a motion[12]	Cannot be made if any other motion is pending	Yes	Yes	Yes	Majority or two-thirds	Yes

[1]A tied vote is always lost except on an appeal from the decision of the chair (see "Incidental motions") when a tied vote sustains the chair.

[2]Subsidiary motions are motions that pertain to a main motion while it is pending.

[3]Most incidental motions arise out of a pending question and must be decided before the question out of which they arise is decided.

[4]The chair opens nominations with "Nominations are now in order." Nominations may be made by a nominating committee, by a nominating ballot, or from the floor. A member may make a motion to close nominations or the chair may declare nominations closed.

[5]The mover may request to withdraw or modify his motion without consent of anyone before the motion has been put to the assembly for consideration. When the motion is before the assembly and if there is no objection from anyone in the assembly, the chairman announces that the motion is withdrawn or modified. If anyone objects, the request is put to a vote.

[6]A member may interrupt a speaker to rise to a point of order or of appeal, call for orders of the day, or raise a question of privilege.

[7]If propositions relate to independent subjects, they must be divided on the request of a single member. The request may be made when another has the floor. If the resolutions relate to the same subject but each can stand alone, they may be divided only on a regular motion and vote.

[8]The objection can be made only when the question is first introduced before debate.

[9]Orders of the day may be changed by a motion to suspend the rules. (See "Incidental motions.")

[10]A motion can be taken from the table during the meeting when it was tabled or at the next meeting.

[11]A motion to reconsider may be made only by one who voted on the prevailing side. A motion to reconsider must be made during the meeting when it was decided or on the next succeeding day of the same session. If it is made while other business is pending, consideration is delayed until the current subject is finished, at which time it has precedence over all new motions of equal rank.

[12]It is impossible to rescind any action that has been taken as a result of a motion, but the unexecuted part may be rescinded. Notice must be given one meeting before the vote is taken, or if voted on immediately, a two-third vote to rescind is necessary.

the following: "Mr. Chairman, I move that the question be referred to the . . . committee," or "to the . . . committee, with instructions to report at . . . [a definite time]," or ". . . committee, with power to act." When a special committee must be set up to consider the proposal, provision for creating that committee must be included in the proposal as follows: "Mr. Chairman, I move that this question be referred to a committee of . . . members to be appointed by the chair," or ". . . members, namely, Mr. . . . , Miss . . . , Mrs. . . . [etc.]," the remainder of the motion continuing as indicated above.

Adjournment

WHEN THE business of the meeting is concluded and no one addresses the chairman for further discussion, the chairman may close the meeting by simply declaring it adjourned. Sometimes, moreover, a fixed time for adjournment has been determined before the group meets; in this event, when the time arrives, the chairman is required to declare the meeting adjourned unless a motion is passed definitely extending the discussion beyond that limit.

At any time during the discussion, a motion may be adopted by majority vote fixing the time for adjournment. In any of these situations, when the time arrives, the chairman merely announces, "I declare the meeting adjourned."

Motion to adjourn

If no fixed time has been set, the meeting may be ended at any time by the adoption of a motion to adjourn. This motion may be introduced at any time during the discussion and may be adopted by a majority vote. No discussion upon it is allowed, and it must be voted upon at once—unless adjournment would have the effect of disbanding the group entirely with no provision for reassembling, in which case the motion to adjourn loses its privileged character and becomes both debatable and subject to amendment.

Setting the time for the next meeting

When no definite provision has been made for a future meeting of the group, the motion to adjourn may be amended to fix the time for reconvening. Such an amendment is called a motion "to fix the time to which to adjourn." This motion may be discussed or amended, and must be decided by a majority vote before the motion to adjourn is itself put to a vote. Unless this matter is kept in mind, business is often left unfinished with no provision for ultimate settlement.

Modifying the rules of order

BECAUSE OF the small size or informality of the group, all of the rules listed above may not be necessary. Parliamentary procedure is intended for the purpose of speeding up the orderly conduct of business; it must never be employed with such unnecessary detail and dogmatism that it merely formalizes and complicates the discussion of the group. To follow the rules slavishly in small groups is frequently a waste of time rather than a help. On the other hand, larger meetings frequently require the application of parliamentary rules in all their detail—much greater detail than that presented in this chapter. Sometimes the situation requires the adoption of special rules not listed even in manuals of parliamentary procedure, but fitted to the peculiar needs of a particular group. Apply the rules of parliamentary law as fully as required to preserve order, insure fair play, and to expedite business, but only to that degree.

Strategy in the use of parliamentary law

ALTHOUGH the primary object of parliamentary law is to secure an orderly conduct of business, a skillful use of the rules may often be used to strengthen materially the position of majority or minority groups within the organization. With the ethics of such

tactics we are not here concerned. Log-rolling may or may not be justified, depending largely upon personal points of view. Whether such tactics are ethical or not, however, the fact remains that they are often used. It is therefore important for defensive purposes, if for no other, to understand a few of the basic stratagems employed.

Selection of officers and committees

The ultimate disposal of a proposition often depends as much upon the attitude of officials or committees as upon the attitude of the whole group. A chairman who is partial to one side or the other can very skillfully give the floor only to those whose opinions agree with his own, or he may call upon the best speakers on his own side and the worst on the side of the opposition. The effect upon those who are undecided is obvious. The secretary may phrase his reports and minutes in such a way that they are technically accurate and yet give a decidedly biased impression. Committees are quite often more important than the entire organization as a whole; complicated problems are generally referred to them for study and report. This practice saves a good deal of time, but if the committee happens to be biased, the report will be prejudiced and its influence upon the whole group will therefore be one-sided. For these reasons scrutinize the selection of officers and committees very carefully.

Order of business

A change from the regular order of business may often be used strategically. In this manner, certain items are withheld from discussion until a time when absence has depleted the ranks of the opposition; then, while those who support the measure are in the majority, the order of business is changed, the item in question is introduced, and its approval is pushed through. In quite the same manner, approval of a measure may be defeated by injecting another item ahead of it.

Thus, the consideration of the first measure can be delayed until greater opposition to it can be marshaled. This particular

type of strategy is often applied so subtly that it is detected with difficulty.

Amendment

The most frequent strategic use of amendments is for the purpose of dividing the majority. The idea beneath this stratagem is the same as that often used in politics. Party A is in the majority; Party B is in the minority. Party B therefore induces one of the members of Party A to run on an independent ticket. The result is that Party A is divided between its regular nominee and the independent candidate, thus giving Party B a plurality in the election.

This same technic may be applied to motions. Suppose that those who favor the proposal are in the minority. An amendment may be offered to the motion which will please some of those who were originally opposed to it. When the motion is so amended, the opposition to it is split, and the motion is passed.

Now reverse the situation. Suppose those who oppose the motion are in the minority. They may offer an amendment which will split the majority and draw support away from the original proposal. Enough votes are gained from the majority to help the minority group pass the amendment. Then when the motion *as amended* is put to a vote, the minority is helped in defeating it by the votes of those who violently opposed the amendment and who prefer to see the whole proposal fail rather than have it approved in its amended form.

Of course, the strategy of using amendments to divide the opposition is seldom as simple as indicated above. Amendments cause shifts in both directions—from the minority to the majority as well as from the majority to the minority. The resultant balance of power must be neatly calculated if this method is to be successful. Moreover, the amendments themselves must not be too obviously made for strategic purposes only or suspicion may be aroused and the plan fail. Nevertheless, dangerous and doubtful as it is, this type of strategy is often employed with success. Be careful, however, lest your proposal be made a victim of it.

Reference to committee

Frequently, a proposal needing further study is referred by the group to a committee. But there are committees and committees! In the Federal Congress, for example, there is a committee "For the Care of Old Documents." Many a bill referred to this committee is carefully filed away and nevermore brought to light. Thus, if a proposal is referred to a committee composed of members known to favor it, the chances of ultimate adoption are greater than if it is referred to a committee known to oppose it. Usually the subject matter of a proposal determines the committee to which it is referred; but many proposals extend within the possible jurisdiction of more than one committee so that a choice between them is possible. For instance, the proposal for roofing a clubhouse, mentioned on page 641, might be referred either to the house committee or to the finance committee. Sometimes an entirely new (special) committee is elected or appointed to deal with the proposal. When this is done, the make-up of this committee is exceedingly important.

Adjournment

Sometimes after the fatigue of a long session the proposal for adjournment is welcomed. When such is the case, minorities can prevent unfavorable action upon a proposal by cutting short the consideration of it. This method is most often used when there are many absentees whose vote would add weight to the minority side, or when there is a probability that subsequent events will afford additional arguments.

There are, of course, many other stratagems of parliamentary procedure which are employed. These few, however, are the most frequently used and form the foundation for many of the others. The employment of such tactics requires the utmost care. Unless there is a seeming innocence in the strategy used, it becomes a boomerang to the one who uses it. There must be an obvious and plausible reason for each move made, in order that the real reason shall not become evident. Conversely, to protect oneself from

such tactics, it is not enough to examine the *obvious* reason for some move; the scrutiny must extend to the motive itself.

In the long run, the best strategy to employ is that of absolute fairness and frankness. A reputation for being aboveboard usually adds more weight to one's opinions and secures more permanent support than any stratagem of parliamentary law. Remember that the real purpose of parliamentary procedure is to make sure that the majority's judgment prevails, and at the same time to protect any reasonable attempt of the minority to modify that judgment.

PROBLEMS

1. Outline a suitable order of business for each of the following:
 - A. A special meeting of the senior class called to select an appropriate class gift.
 - B. A regular business meeting of some specified club.

2. Phrase five proposals as main motions.

3. Give an example of a motion that contains more than one proposition. If you were chairman, how would you divide it, and in what order would you allow the parts to be discussed?

4. Phrase amendments to each of the five main motions prepared for Problem 2. Be sure that your amendments are germane and that they embody a real change.

5. Taking one of the main motions stated for Problem 2, phrase correctly a motion (A) for the previous question, (B) to postpone, (C) to lay on the table, (D) to refer to committee.

6. Phrase correctly a motion to fix the period for which to adjourn. Would such a motion be in order for situations A and B of Problem 1?

7. Organize the class into a hypothetical meeting of one of the following (or similar) organizations and proceed to conduct business. Be careful to follow correct parliamentary procedure and not to allow others to violate it. Employ whatever parliamentary strategy seems justifiable, and watch to detect its unscrupulous use.
 - A. The student council.
 - B. The sophomore class.
 - C. The dramatics board.
 - D. The city council.

STUDENT'S REFERENCE MANUAL

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International Phonetic Alphabet 658

A guide to effective listening 660

Visual aids 663

Motivated sequence adapted to audience attitudes . . 668

Some pointers on word choice

THE EFFECTIVENESS of a speech often depends on its wording, which is discussed in the text, pages 265-268, 358-368, 418-424, and 567. This section illustrates some of the ways to use your vocabulary to better advantage and to use words precisely and appropriately. Listed here are some types of word usage common in conversation and public speech. Use these to analyze your own usage and to improve it.

OVERWORKED AND "MULTIPLE-MEANING" WORDS

Avoid using expressions which have been so overworked that they have little precise meaning to the listener. For example, words like *pretty* and *nice* have been applied so often to such a variety of subjects that either they no longer convey a specific meaning or else have different meanings in different situations. In the current tendency toward hyperbole, especially in advertising and the movies, a word such as *gorgeous* is used when *pretty* is meant with the result that both words become less meaningful. In wording your speech try to substitute more accurate and descriptive words for the hackneyed ones. Below is a list of words which have been overworked and misused, as in the examples given. Look up these words in your dictionary and use them only where their precise meaning is intended.

awful, awfully—an awful big mouse
bad—The weather is bad today.

beautiful—a beautiful walk through the woods
best—That's the best book!
charming—a charming garden, a charming hair-do
cute—a cute girl, a cute puppy
delightful—Everybody was just delightful.
distinguished—A distinguished-looking man gave a distinguished talk.
fine—a fine meeting
gorgeous—a gorgeous view, a gorgeous dress
grand—We had a grand time.
great—That's great! He's great at tightrope walking.
love—I love pickled beets.
lovely—A lovely garden surrounded the gorgeous house.
most (with an adjective)—most heavenly perfume
nice—a nice trench coat, a nice girl
pretty—That was pretty dull.
telling—a telling look; That was a telling point.
terrible—I had a terrible day at the office.
tremendous—She had a tremendous time at the dance.
wonderful—We had a wonderful day on that lovely beach.

TRITE EXPRESSIONS

Clichés are hackneyed expressions, which may have been startling and arresting originally but which have been used until they have lost their flavor. Be particularly wary of certain types of trite figures of speech. The football analogy (*carry the ball across the line, go into a huddle, the touchdown play, the old team spirit*), for instance, is an old and worn-out favorite. Here are some common types of clichés and other trite expressions:

1. *Speakers' clichés.* Some clichés are peculiar to speakers. When a novice is asked to "make a few remarks," and the occasion "brings to mind" the time-worn phrases of the platform, the audience may be lulled into a stupor. Try to avoid these expressions:

Mr. Jones needs no introduction
Miss Green will favor us with a selection
Glowing introduction
On this solemn (joyous) occasion
Unaccustomed as I am
A pleasure and a privilege
On this auspicious occasion
I am reminded of
It is interesting to note
It goes without saying
Thinking out loud
If you don't remember anything else from this speech
In the last analysis
In conclusion may I say

2. *Clichés representing a single idea.* Here is a series of trite expressions, arranged to show how many clichés can be found to represent a simple concept. Sometimes one of these may very aptly express your thought, but be careful not to overdo your use of them. Be particularly wary of those which seem labored and ornate.

Clarity
- clear as crystal
- it's as simple as that
- plain talk

College
- dear old alma mater
- halcyon days
- institution of higher learning
- ivy covered halls

Commendation
- a gentleman and a scholar
- generous to a fault
- heart of gold
- man of the hour
- pillar of strength
- sober as a judge
- soul of honor
- sturdy as an oak
- tower of strength
- yeoman service

The future
- bright new world
- in the near future
- in the not-too-distant future
- loom upon the horizon
- name will be writ large upon
- promising future
- road that lies ahead
- threshold of a new era
- will emerge triumphant

Haste
- beat a hasty retreat
- fast and furiously
- feverish energy
- in the nick of time
- no sooner said than done
- pressed for time
- to make a long story short

Luck
- as luck would have it
- bolt from the blue
- Dame Fortune
- hanging in the balance
- irony of fate
- tide of battle

Need money
- eke out a precarious existence
- in dire straits
- keep body and soul together
- make ends meet
- struggle for existence

Ordinary people
- average layman
- common man
- each and every one
- grass roots
- man in the street
- tiller of the soil

Pessimism
- bowed down in defeat
- depths of despair
- rue the day
- sad commentary
- shudder to think
- stalks unchecked in our midst
- trying times
- view with alarm

The present
- at this time
- here and now
- in this glad hour
- in this new day

Reality
- call a spade a spade
- down to earth
- feet on the ground
- get down to brass tacks

Women
- better half
- fair sex
- little woman
- raving beauty

3. *Miscellaneous trite phrases.* Here is a collection of time-worn clichés. Watch to see that your speech is not overrun with them. Use them only when they add clarity or strength to your expression.

abreast of the times
agree to disagree
at one fell swoop
at the crossroads
bated breath
beat around the bush
boon to mankind
breathe a sigh of relief
broad daylight
brown as a berry
by leaps and bounds
checkered career
colorful spectacle
commune with nature
crack of dawn
drastic action
fair city
far be it from me
Father Time
faultlessly attired
filthy lucre
finer things of life
friend and foe
frightened out of my wits
grasp the full significance of
greatest discovery since
hard as a rock
hearts glow with pride
heavy as lead
home sweet home
honest toil
I must confess
imposing structure
keen as a razor
know full well
last but not least
lend a helping hand
method in his madness
mine of information
Mother Nature
motley crew
needless to say
no effort will be spared
only too glad
point with pride
pull any punches
put in an appearance
rank outsider
reign supreme
science tells us
serried ranks
snare and a delusion
soul of honor
store of human knowledge
straight as an arrow
sweeping changes
taken aback
temper of the times
too numerous to mention
torch of liberty held high
ushered in a new era
watery grave
white as snow
who gave their all
worse for wear
yield to no man

SLANG

The apt use of slang expressions sometimes adds vividness to informal speech. More often, however, slang marks a speaker as lazy and superficial. With a little effort, more precise and accurate words and phrases can be found (see page 366). If your language is full of expressions like the following ones, you can improve your speech by reducing the amount of slang in it.

angle (meaning "point of view")
beat (meaning "tired")
bet your bottom dollar
bonehead
corny
crummy
deal—big deal; it's a deal
duck—a queer duck
egg—a good egg
get away with
guy
hep
high-hat
joy-ride
keen
kid—kid the life out of him
know-how
lay an egg
long-hair
look-see
lousy
neat—a neat date
on the beam
pitch—here's the pitch
pushover
rocky—feel rocky
scram
sharp—a sharp dresser
square—he's a square
swell
talk your arm off
unlaxed

"BIG WORDS"

The grandiloquent school of speaking never uses a simple word if a more complicated one can be found. Except when used by a speaker of great skill and unusual prestige, such as Winston Churchill, big words are apt to seem ornate and artificial. Even Churchill uses very simple language most of the time. Some of the paired words in the list below are almost interchangeable in meaning; others express slightly different meanings. On the whole, which words are more appropriate for the average speaker to use?

abominate—hate
advent—coming
ante-bellum—prewar
behold—see
compensate—pay
comprehend—understand
congregate—gather
domicile—home
edifice—building
epistle—letter
extricate—free
reflect—think

appropriate on any occasion? In conversation? In a speech of tribute before the alumni of a college?[1]

dough, wealth, opulence, money, cash, fortune
talk, oration, discourse, speech, lecture
outfit, attire, apparel, duds, garments, clothing, raiment, glad rags
pint-sized, little, diminutive, miniature, undersized, small, puny

Keeping in mind the points discussed in this section on Word Choice, analyze Winston Churchill's use of words in this passage:

> We have before us an ordeal of the most grievous kind. We have before us many, many long months of struggle and of suffering. You ask what is our policy? I will say: It is to wage war, by sea, land and air, with all our might and with all the strength that God can give us: to wage war against a monstrous tyranny, never surpassed in the dark, lamentable catalogue of human crime. That is our policy. You ask, What is our aim? I can answer in one word: Victory—victory at all costs, victory in spite of all terror, victory, however long and hard the road may be; for without victory, there is no survival. Let that be realized; no survival for the British Empire; no survival for all that the British Empire has stood for, no survival for the urge and impulse of the ages, that mankind will move forward towards its goal. But I take up my task with buoyancy and hope. I feel sure that our cause will not be suffered to fail among men. At this time I feel entitled to claim the aid of all, and I say, "Come, then, let us go forward together with our united strength."[2]

International Phonetic Alphabet

ON THE FOLLOWING page is an abridged version of the International Phonetic Alphabet. The symbols are divided into vowels, diphthongs, and consonants. The phonetic symbols are in the left-hand column. In the center column are words containing the sound represented by the symbol. These illustrative words are translated into phonetic symbols in the right-hand column. In words of more than one syllable, the accent mark *precedes* the accented syllable.[3]

[1]See Porter G. Perrin and George H. Smith, *Handbook of Current English* (Scott, Foresman, Chicago, 1955), for a discussion of levels of language.

[2]Great Britain, *Parliamentary Debates, House of Commons,* Fifth Series, vol. 360, pp. 1501-1502.

[3]For a more complete explanation of the phonetic alphabet, see John S. Kenyon and Thomas A. Knott, "Introduction," *A Pronouncing Dictionary of American English* (G. and C. Merriam Co., Springfield, Mass., 1951).

VOWELS

Symbol	*Key Word*	*Pronunciation*	*Symbol*	*Key Word*	*Pronunciation*
i	flee	fli	o	no	no
ɪ	sit	sɪt	ʊ	good	gʊd
e	mate	met	u	suit	sut
ɛ	fed	fɛd	ɝ[3]	mercy	ˈmɝsɪ (*r* sounded)
æ	hat	hæt	ɜ[3]	mercy	ˈmɜsɪ (*r* silent)
a[1]	ask	ask	ɚ[3]	mother	ˈmʌðɚ (*r* sounded)
ɑ	part	pɑrt	ə[3]	rather	ˈræðə (*r* silent)
ɒ[2]	wad	wɒd		attack	əˈtæk
ɔ	thaw	θɔ	ʌ[3]	annul	əˈnʌl

DIPHTHONGS[4]

aɪ	mile	maɪl	ju[5]	union	ˈjunjən
aʊ	cow	kaʊ		mute	mjut
ɔɪ	employ	ɪmˈplɔɪ	ɪu[5]	mute	mɪut

CONSONANTS

p	post	post	h	hat	hæt
b	bat	bæt	tʃ	chat	tʃæt
t	tale	tel	dʒ	jest	dʒɛst
d	duty	ˈdjutɪ	m	mute	mjut
k	cow	kaʊ	ṃ	keep 'em	ˈkipṃ
g	gap	gæp	n	union	ˈjunjən
f	face	fes	ṇ	mutton	ˈmʌtṇ
v	vine	vɑɪn	ŋ	bang	bæŋ
θ	both	boθ	l	mile	maɪl
ð	then	ðɛn	ḷ	handle	ˈhændḷ
s	sit	sɪt	w	wet	wɛt
z	zero	ˈzɪro	hw	when	hwɛn
ʃ	push	pʊʃ	j	yellow	ˈjɛlo
ʒ	measure	ˈmɛʒɚ	r	red	rɛd

[1] The vowel in *ask* as it is heard in the East, between "hæt" and "pɑrt."

[2] The vowel in *wad* as it is heard in New England, between "pɑrt" and "θɔ."

[3] In this phonetic alphabet the sounds ɝ, ɜ, and ʌ are used only in accented syllables, being regarded as separate speech sounds from ɚ and ə which appear only in unaccented syllables.

[4] Diphthongs are here considered single speech sounds. Diphthong symbols, and such consonant symbols as tʃ and dʒ, are regarded as single phonetic symbols.

[5] The diphthongs ju and ɪu often alternate (as in "mjut," "mɪut"), with the same speaker sometimes using both forms. The symbol ju is a rising diphthong (the second element stressed more than the first), whereas ɪu is either a falling diphthong (first element stressed) or a level-stress diphthong.

A guide to effective listening

THE ABILITY to listen well is quite as important as the ability to speak well, since effective oral communication depends on both. This point was emphasized in Chapter 2 (pp. 28-30), where speech was described as a "circular response." Throughout the book the importance of adapting speech to the listener has been stressed. The primary emphasis has been on learning to *speak*, but many of the principles discussed can help you also to become a more alert and intelligent *listener*.

Some improvement in your listening ability may occur as a matter of course, but you will progress more rapidly and make greater improvement if you exert conscious effort. The value of such effort is obvious. You will learn more accurately and easily from lectures and discussions in your college classes. You will listen more critically to arguments about community and national affairs. And as a student of speech yourself, you will learn to analyze the effectiveness of methods and technics used by other speakers in class and out.

This section of the Reference Manual is designed to point out some of the special problems involved in good listening and to suggest how some of the principles discussed in the main parts of the book can be applied to improve your listening ability.

HEARING

The first problem, of course, is simply to hear what the speaker is saying. This involves:

1. *The ear.* A diagram of this organ is shown on page 667. Sound waves (vibrations of air) are transmitted through the pinna into the auditory canal, where they strike the eardrum. This sets in motion three hinged bones—the hammer, anvil, and stirrup—in the air cavity of the middle ear. This cavity is supplied with air by the Eustachian tube, leading in from the throat. The movements of the stirrup are transmitted, in turn, to the fluid of the inner ear, where tiny hair cells and nerve endings in the cochlea carry the impulses to the auditory nerve. From there they travel finally to the auditory areas of the brain. Any slip-up in this total process results in faulty hearing and, if possible, should be corrected with professional aid.

2. *External acoustic disturbances.* A review of Chapter 6 is useful here, especially the discussion of distance and speech-to-noise ratios. Usually the listener can do little to reduce outside noise—except to close an open door near his seat—nor can he improve the speaker's distinctness or the loud-speaker adjustment. But the listener *can* arrive early

enough to get a seat close to the speaker and in clear view of him. In addition, he can avoid making disturbing noises himself and to some extent discourage others around him from doing so.

3. *Concentration of attention.* Disturbing noises will interfere less with your ability to hear what the speaker says if you concentrate your attention on him. Your mind tends to "sort out" the sounds received by the ear, discarding the meaningless ones. Some of the intelligibility word lists on pages 139-145 can be used for listening practice of this sort, with classmates providing the "disturbing noise."

COMPREHENSION

Good listening requires more than merely hearing the speaker; it means grasping and understanding what he says. This involves:

1. *Concentration of thought.* Just as concentrating on the speaker's words helps you to hear them above the noise, focusing your thought on his expressed ideas helps you to grasp them clearly. If your mind is occupied with worries about an impending draft notice or your acceptance into graduate school, you may *hear* what the speaker says but fail entirely to grasp his *meaning.* When you are listening, try to concentrate on the speaker's subject.

2. *Structuring of ideas.* In Chapter 14 on outlining, a thorough discussion of arranging main ideas and subordinate points was presented. Your comprehension of someone else's speech will be increased if you learn to recognize the arrangement of his ideas: what is the central thesis? what are the main points and how are they arranged—in time sequence, space, problem-solution, topical? what are the minor points and to which main point do they relate? It is helpful to practice taking notes in a *structured* manner as the speaker proceeds.

3. *Illustrative detail and proof.* As you learn to listen for the idea structure, note the relationship of illustrative detail to the main points. Listen carefully as the main points are filled in so that you can grasp their full significance clearly, perhaps jotting down some of the more important details. But learn not to mistake vivid details for the main ideas they support. Review Chapter 12 on this point.

4. *Relation to listener's own knowledge.* Your comprehension will be increased in most instances by an active effort to relate what you hear to what you already know. If you know little about the subject, some advance study will help. But avoid letting your prior opinions prevent your listening to new ideas. Usually a receptive, open-minded attitude is most conducive to understanding; listen to *all* the speaker has to say before deciding whether or not to agree.

APPRECIATION

Appreciation requires a relaxed, receptive, and imaginative attitude on the listener's part. This type of listening, of course, should not be used where critical analysis is required to reach logical decisions, lest the listener's emotions, fed by a vivid imagination, lead him to faulty judgments. But where critical judgment is not required, receptive and imaginative listening will increase the listener's pleasure and enrich his perception. Appreciative listening requires:

1. *Physical and mental relaxation.* Sit in a comfortable position and let your muscles relax. So far as possible, free your mind of other interests or vexing problems and worries.

2. *Receptive attitude.* For the time being, put aside critical attitudes. Open your mind as well as your ears; let the speaker, for the moment, direct your train of thought.

3. *Imaginative projection and empathy.* Instead of holding back, let go. Give your imagination free play so that you join with the speaker in vividly picturing what he describes. Permit yourself to respond freely; allow your enthusiasm and emotion to reflect that of the speaker.

EVALUATION

Critical and analytical listening is necessary for evaluation. Appreciative listening, although not ruled out, is carefully controlled. Thorough comprehension forms the basis of evaluation, but the listener must do more than merely comprehend. He must analyze the speaker's reasoning and judge the value of his evidence; he must recognize emotional appeal for what it is and accept or reject it knowingly; and he must not let vivid phraseology influence his judgment more than solid fact.

1. *Analysis of problems.* (See pages 441-444, 604-610.) As you listen, ask yourself whether the speaker has properly analyzed the problem and whether his proposal is the best way to meet it.

2. *Reasoning.* (See pages 32-36, 446-449.) Note the type of reasoning used by the speaker. Is it from example, axiom, or causal relation? Is it sound, or does it contain flaws in logic?

3. *Evidence.* (See pages 220-224, 619-620.) Note both the amount of supporting material and its reliability. Does the speaker use unsupported assertions reinforced only by vivid phrasing or his own positive manner? Does he present the facts fairly, or does he seem to be biased in selecting facts to present or withhold?

4. *Motivation.* (See pages 192-208.) Recognize the motive appeals

the speaker employs and their relation to his reasoning. Accept or reject such appeals judiciously; avoid being swayed by emotion and appeal to prejudice when they are contrary to logic and fact.

5. *Wording.* (See pages 358-365.) Pay close attention to the wording used. Is it accurate or vague? Are false conclusions suggested by loose phraseology? Does the speaker rely on loaded words, name-calling, and generalities instead of reasoning and evidence?

LISTENING AS A CRITICAL SPEECH STUDENT

As a student of speech yourself, you should also observe and analyze the speaker's qualities as a speaker. In addition to the problems of hearing, comprehension, appreciation, and evaluation common to all listeners, you have the special task of studying the speaker's manner and method. By doing so you can develop your ability as a judge of good speaking, and at the same time improve your own speech by observing that of others.

A thorough critical analysis would include nearly all the topics covered in this book. In the beginning, center your analysis on a few related points. The chart of "Common Errors" inside the back cover of this book can be used as a guide. Later you will be able to judge more points at a time. In listening to class speeches the points to center on are those the particular assignment emphasizes.

Visual aids

VISUAL AIDS PROVIDE an added means of getting across a point (see pages 235-238, 561, and 565). Here are some suggestions for presenting visual aids and a list of the various kinds of displays.

HOW TO USE VISUAL AIDS

1. Be sure that the visual aids you use are relevant. Their importance is in making your point more graphic for the audience; irrelevant material will distract attention from your point.

2. Prepare the displays before giving the speech. Check to see that you have the needed equipment, that blackboard diagrams have been constructed, and that the material is arranged so that it will be simple to operate. Practice using the visual aids.

3. Keep charts, graphs, diagrams, etc., simple and clear. Use ink in heavy broad lines and possibly color to emphasize an important fact.

Make the displays large enough so that the entire audience can see them easily. Omit unnecessary details. A series of simple charts are better than a single complicated one.

4. Place the material where it can easily be seen. Stand well to the side of the material and use a pointer to indicate specific aspects of the display. When using a model or the object itself, hold it so that your hands do not obscure it.

5. Use the visual aids at the proper psychological point in the speech. If the timing is off, the chain of thought will be broken and the visual aids will serve only to break the continuity of the speech instead of clarifying a point.

6. Have the display visible only when it is in use. Keep it covered until you are ready for it and put it out of sight when you have finished with it. When not in use, it will serve only to distract the audience from the rest of your remarks.

KINDS OF VISUAL AIDS

The object itself can often be used. It may help to supplement the object with diagrams showing its internal parts.

Models, either small scale models of large objects or large scale models of small objects, are useful when it is impossible to show the original. A working model has the added advantage of showing both the basic design and the operation.

Slides involve projection equipment and the darkened room obscures the speaker, but they are often effective.

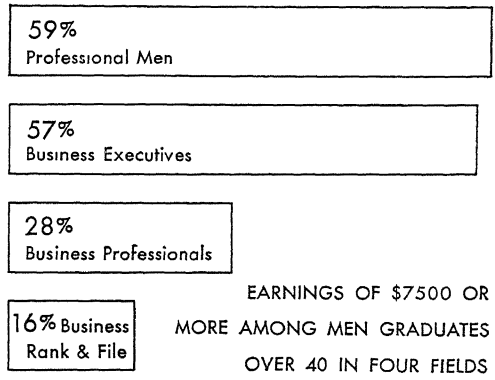
Movies require more equipment than slides but have the advantage of showing action.

Maps should contain only the details vital to the point being made.

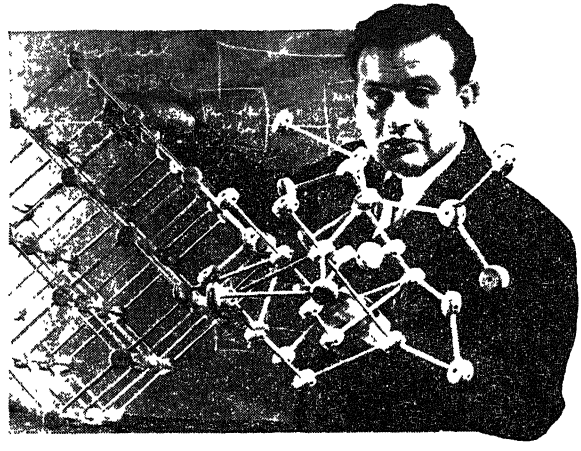
Blackboard drawings should be completed before the audience assembles. Be sure that the chalk marks are heavy enough to be seen by the entire audience.

Graphs: Bar graphs show the relationship of two sets of statistics. *Line* graphs show two or more variable facts. *Pie* graphs show percentages by a circle divided proportionately. *Pictorial* graphs show relative amounts by size or number of symbols.

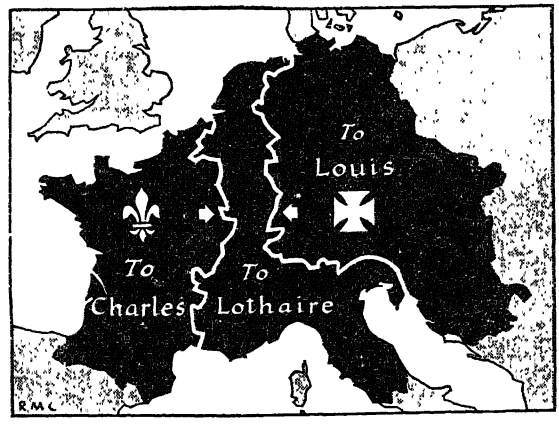
Diagrams: Cut away diagrams of the mechanics of an object show its external aspects as well as its operation. *Simple* diagrams of an object or process may allow a three dimensional view of the subject. *Organization* charts diagram the structure and relationships of an organization.



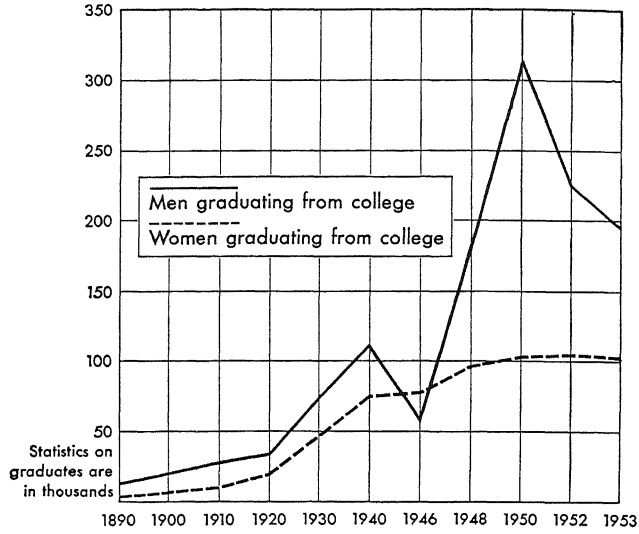
A bar graph gives an immediate visual comparison of statistics.



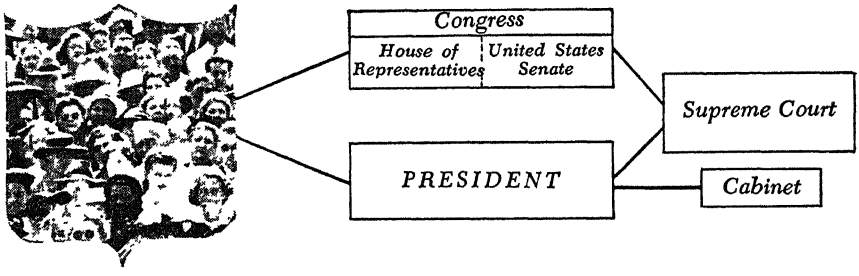
Dr. William Parrish is showing large-scale models of the regular structure of metal crystal and the irregular structure of glass.



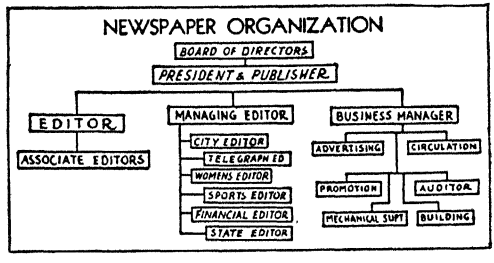
This map shows the division of the Carolingian lands by the Treaty of Verdun. The important facts are made clear, and details which are unnecessary have been omitted.



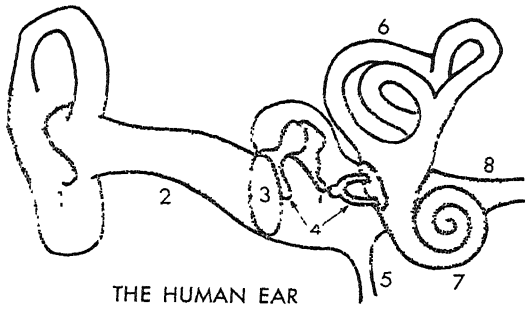
A line graph is adaptable to showing a series of statistics. This graph compares two series, the number of men and the number of women graduating from college from 1890 to 1953.



A large audience will be able to see and understand the chart above better than the one to the right because it has fewer parts and a much simpler organization.

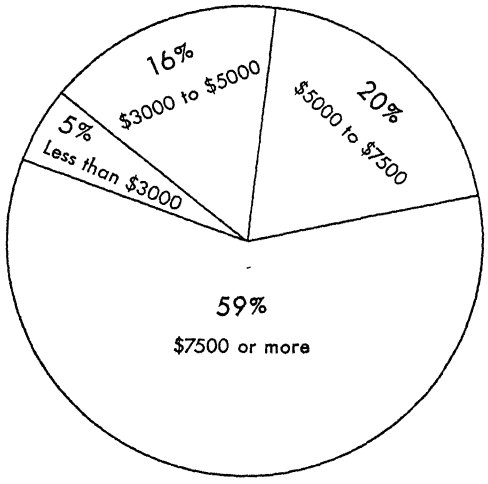


1 Pinna
2 Auditory canal
3 Eardrum
4 Hammer, anvil, and stirrup
5 Eustachian tube
6 Semicircular canal
7 Cochlea
8 Auditory nerve



THE HUMAN EAR

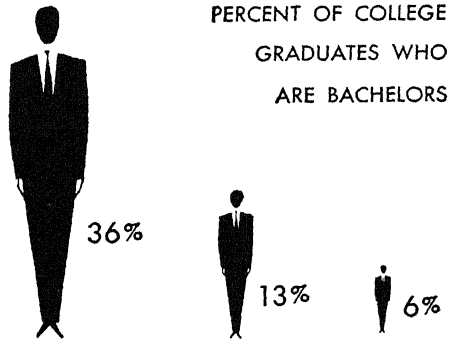
ABOVE: *A simplified diagram, this chart uses numbers and a key to designate the names of the parts of the ear. (See page 660 for a discussion of the transmission of sound to the brain.)*



EARNINGS OF PROFESSIONAL MEN

A pie graph such as this is useful for presenting percentage breakdowns.

PERCENT OF COLLEGE GRADUATES WHO ARE BACHELORS



In a pictorial graph the size (or number) of the symbols indicates the statistics which they represent.

Adaptation of the motivated sequence to typical

General end	*Audience attitude*	*Attention step*	*Need step*
To Entertain	(*A*) Interested	1. Mention subject 2. Use series of anecdotes and illustrations to amplify your viewpoint. 3. Use humor. (Normal End of the Speech)	*Sometimes:* Burlesque the development of the entire motivated sequence as if for one of the other general ends. Exaggerate obviously if you use this method.
	(*B*) Apathetic	1. Relate subject to the experience and interests of the audience. 2. Proceed as above.	Proceed as above.
To Inform	(*C*) Interested in Subject	1. Reference to subject. 2. Narrow scope of subject to limits of the speech.	Briefly mention its importance to the listeners—why they need to know.
	(*D*) Apathetic to Subject	Overcome inertia, arouse curiosity by the use of: 1. Unusual illustration. 2. Striking facts.	Demonstrate the importance of the subject to the audience by: 1. Explanation of its importance. 2. Illustrations.
To Stimulate	(*E*) Favorable but not Aroused	Intensify interest: 1. New angles of situation. 2. Vivid illustrations. 3. Personal appeal.	Make the need *impressive*: 1. Vivid illustrations; imagery. 2. Unusual comparisons and contrasts. 3. Striking factual disclosures. 4. Point out effect on audience.
	(*F*) Apathetic to	Same as above, but *more striking*. Especial emphasis of *vital* attention factor.	Same as above with special stress on the vital effect of problem on the audience. Apply strong personal motive appeals.
To Convince	Situation	Same as above.	1. Same as above, with particular emphasis of powerful factual evidence: *Specific instances, striking statistics, testimony.* 2. State requirements as below.
	(*G*) Interested in the Situation but Undecided	1. Reference to need, or 2. Brief illustration of some unusual aspect of it. 3. Narrow attention toward basic aspect of the problem which underlies the need.	1. Point out basic nature of problem: (*a*) Historical background. (*b*) Basic causes. 2. Ramifications of present bad effects. 3. Point out what *requirements* an effective solution must meet to satisfy this need.
	(*H*) Interested in the Situation; Hostile to Proposal	1. Establish common ground by emphasizing point of agreement with audience (*a*) Attitudes, (*b*) beliefs, (*c*) common experiences. 2. Continue as above.	1. Secure agreement on some basic principle or belief. 2. Continue as above, relating entire discussion to this principle. 3. Establish requirements of the solution on this basic principle.
	(*I*) Hostile to Belief in Existence of Problem	1. Begin as above. 2. Establish agreement as soon as possible on an acceptable principle to use in basing judgment of present situation: (*a*) Quote persons respected by audience.	Show that present conditions violate this principle. 1. Use facts, figures, and especially acceptable testimony. 2. Beware of exaggeration. Continue as above.
To Actuate	(*E*) to (*I*) As Above	Develop as above depending on attitude of the audience. Follow methods in proper row (*E*) to (*I*) as indicated.	Develop as above using methods as indicated in rows (*E*) to (*I*) depending on the attitude of the audience.

audience attitudes toward the subject or purpose

Satisfaction step	*Visualization step*	*Action step*
Sometimes: Continue burlesque as suggested.	*Sometimes:* Continue burlesque as before.	*Sometimes:* Continue burlesque as before.
Proceed as above.	Proceed as above.	Proceed as above.
1. Begin with initial summary. (*a*) Define terms if necessary. 2. Present details of information. (*a*) Be concrete and specific. (*b*) Retain interest with factors of attention. (*c*) Follow. time order, space, etc 3. Close with final summary.	*Sometimes:* Suggest pleasure to be had from knowledge of this information.	*Sometimes:* Suggest places for a further study or application of this information.
Make a brief statement of the attitude or future action desired. 1. Make it short. 2. Use dynamic phrasing.	Use *Positive* method. 1. Project audience into future. 2. Picture desirable conditions. 3. *Mild* exaggeration. 4. Use vivid imagery.	1. Use challenge to commit listeners to proposal (or) 2. Use suggestion to assume they are already so committed.
1. State the proposed belief or plan of action to be approved. 2. Explain it clearly. 3. Show logically how it will meet the requirements laid down in the need step. 4. Offer proof that the proposition will work. (*a*) Facts, (*b*) figures, (*c*) testimony of experts, (*d*) examples of successful operation. 5. Demonstrate its benefits.	Use *Positive*, *Negative*, or method of *Contrast*. 1. Project audience into the future. 2. Picture desirable (or undesirable) conditions. 3. Use vivid imagery. 4. *Be brief.* 5. *Don't exaggerate!*	1. Restate request for belief or approval of plan of action. 2. Recapitulate reasons for its adoption (*a*) Summary. (*b*) Illustration. (*c*) Quotation. (*d*) Personal intention.
1. Show relation of the proposal to the basic principle laid down in the need step. 2. Show its superiority on this basis to any other proposal. 3. Otherwise, proceed as above.	Proceed as above.	Proceed as above.
Proceed as above.	Proceed as above.	Proceed as above.
Develop as above using methods as indicated in rows (*E*) to (*I*) depending on the attitude of the audience. Stress importance of *definite action by the audience.*	Develop as indicated in appropriate row above.	Develop as indicated in appropriate row above. Place responsibility for action on the individual members of the audience.

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Titles of selections for vocal practice appear in *italics*.

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